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Inquisitive Women

(Die neugierigen Frauen. — Le donne curiose.)

A Musical Comedy in Three Acts
after CARLO GOLDONI by

LUIGI SUGANA

written by Hermann Teibler

translated by A. J. du P. COLEMAN.

Music by

ERMANNO WOLF-FERRARI.

Piano Score..

Vocal Score..

JOSEF WEINBERGER, LEIPZIG
Sternwartenstraße 15.

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G. SCHIRMER (INC.) NEW YORK
No. 3, East 43rd Street
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Cast of characters.

Ottavio, a rich Venetian.
Florindo, betrothed to Rosaura.
Pantalone, a Venetian merchant.
Lelio, **Leandro** } friends of Pantalone.
Arlecchino, servant to Pantalone.
Lunardo, **Asdrubale**, **Almoro**, **Alvise**, **Momolo**, **Menego** } friends of Pantalone.
Servant to Ottavio.
Beatrice, wife to Ottavio.
Rosaura, daughter to Ottavio.
Colombina, their maid.
Eleonora, wife to Lelio.

Servants, Gondoliers, Men and Women of the Populace.

Place: Venice.

Time: Middle of the Eighteenth Century.

Inquisitive Women.

Translated by
A. I. du P. Coleman.

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Ouverture.

Ermanno Wolf-Ferrari.

Andante maestoso. Allegro moderato.

Piano.

f *p* Colombina.

Wo - men not ad - mit - ted!

più f *f* *simili*

accel. *allarg.*

cresc.

ff *a tempo accel.* *dim.* *p* *pp*

Ped.

Allegro assai quasi presto e sempre più animato.

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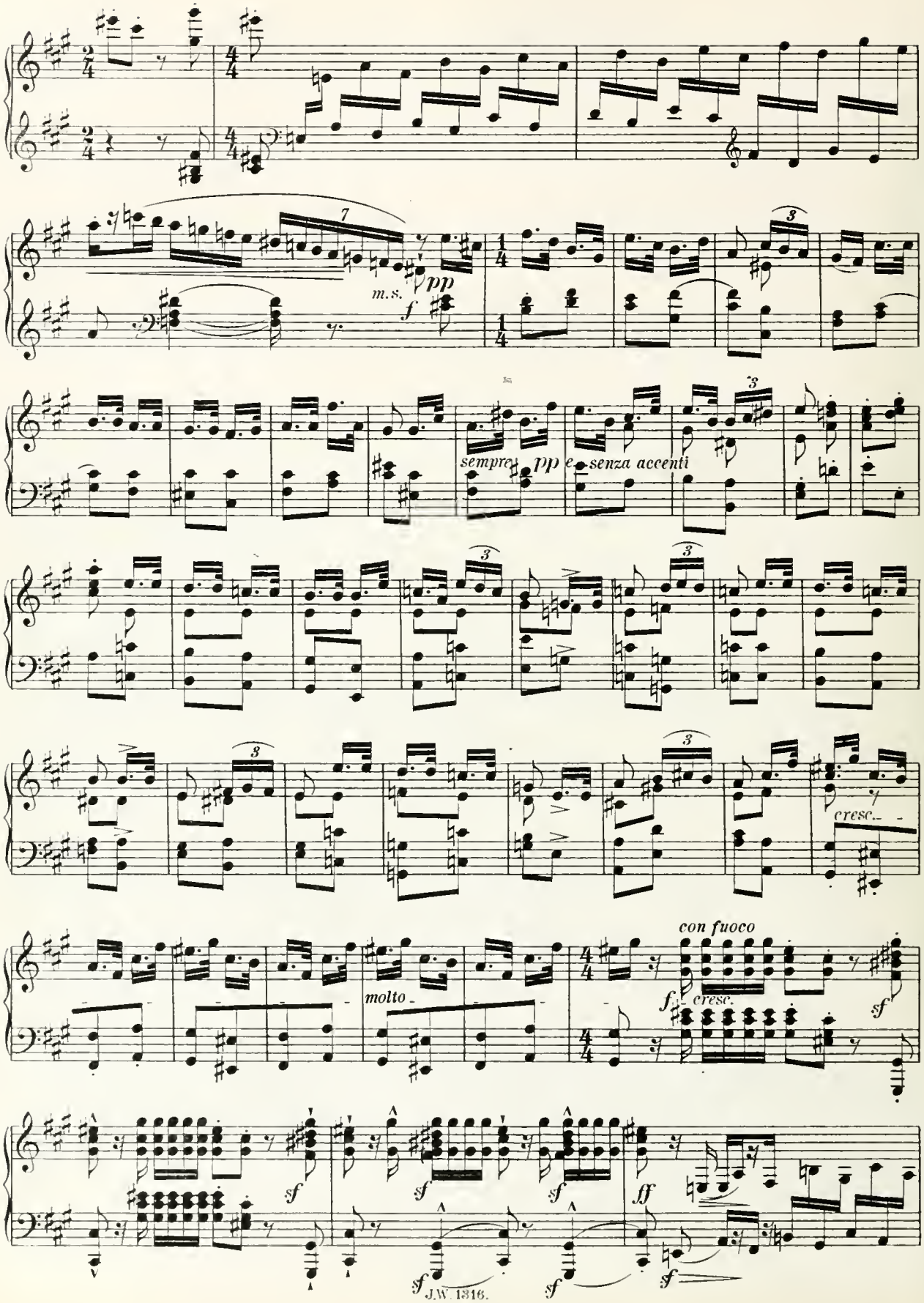
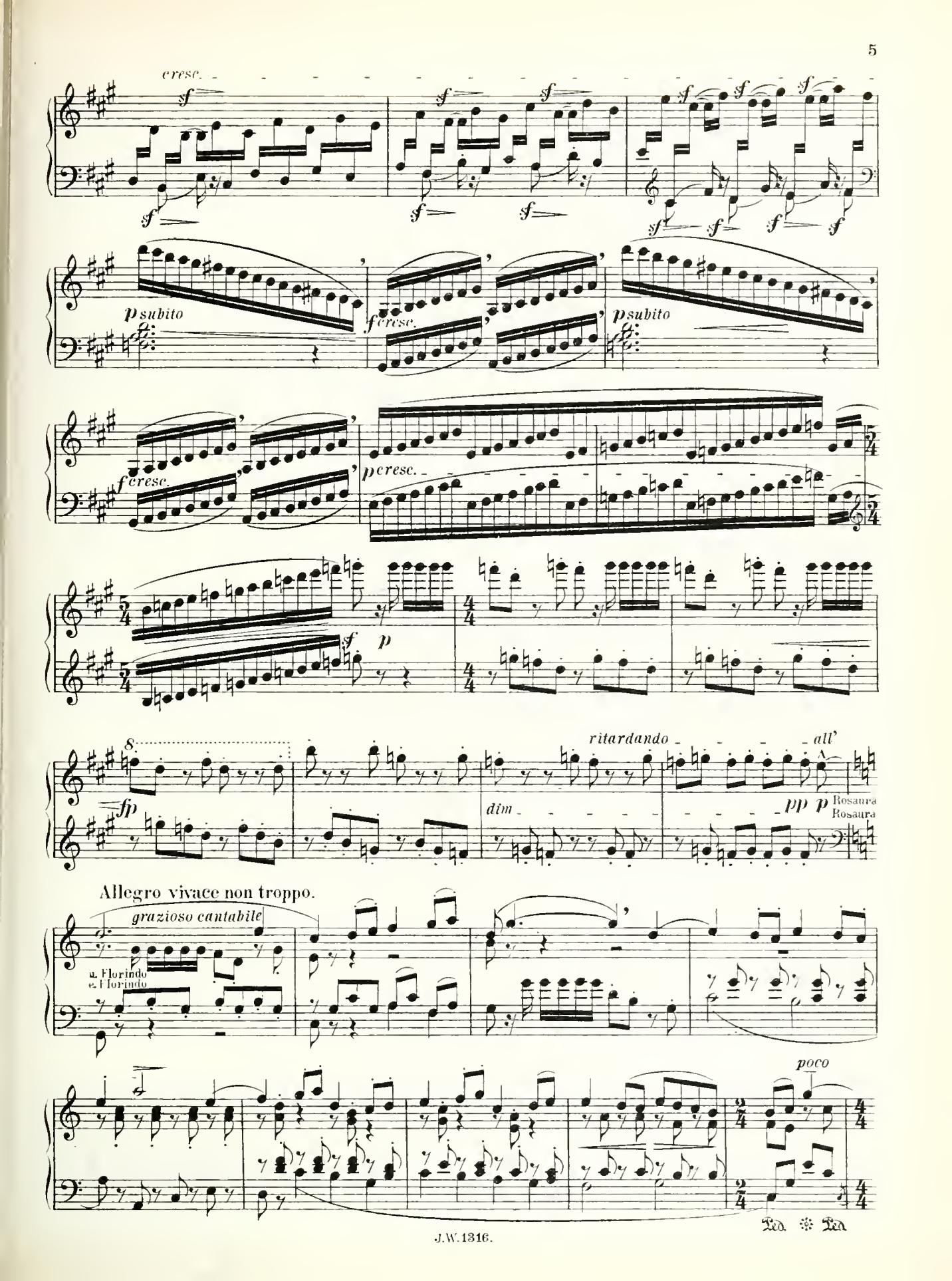

m.s.
pp
f
sempre pp e senza accenti
cresc.
molto
con fuoco
f cresc.
sf
ff

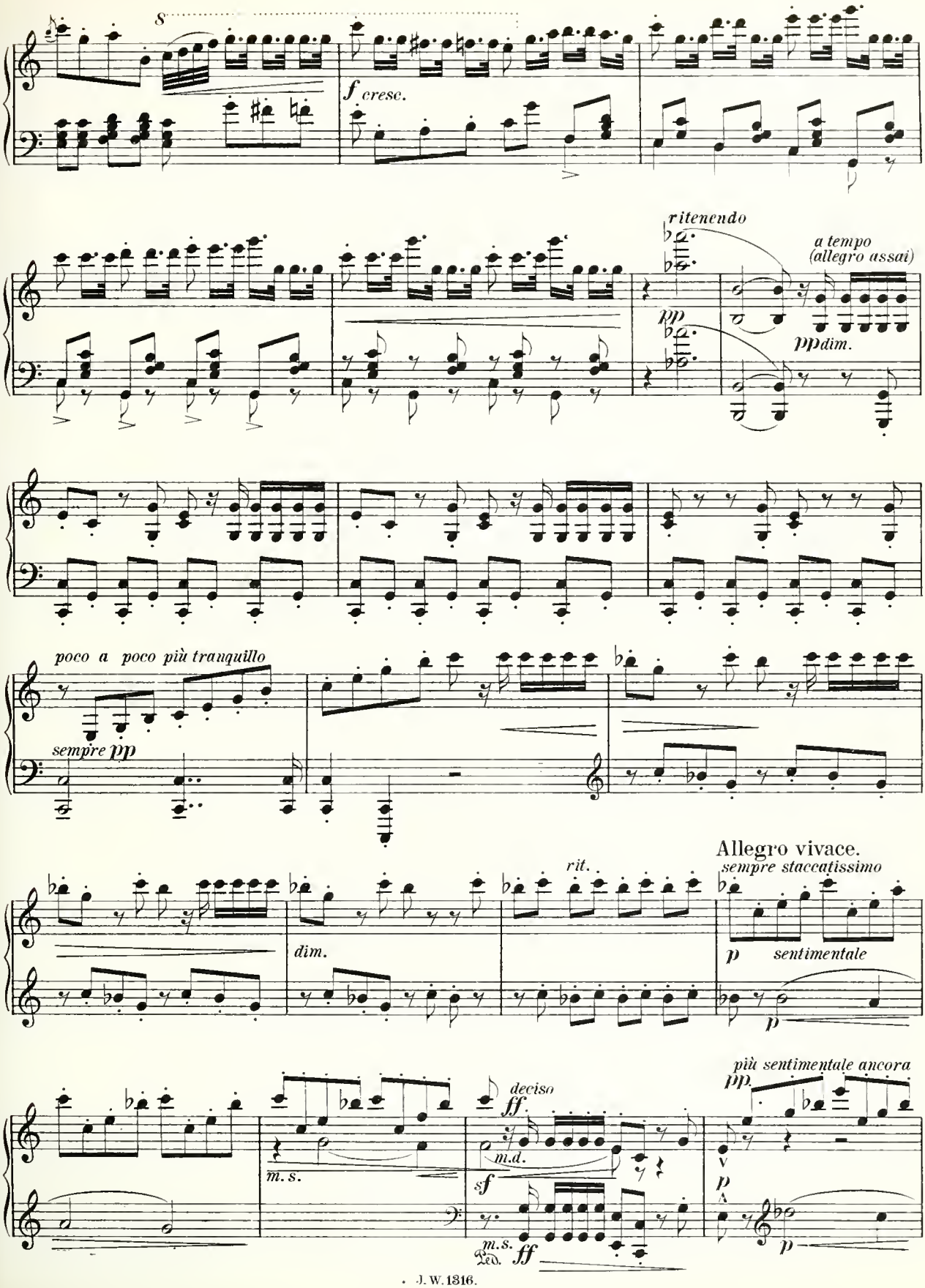

cresc.
p subito
f cresc.
p cresc.
ritardando
all'
dim
pp
Rosaura
Rosaura
Allegro vivace non troppo.
grazioso cantabile
a. Florindo
e. Florindo
poco

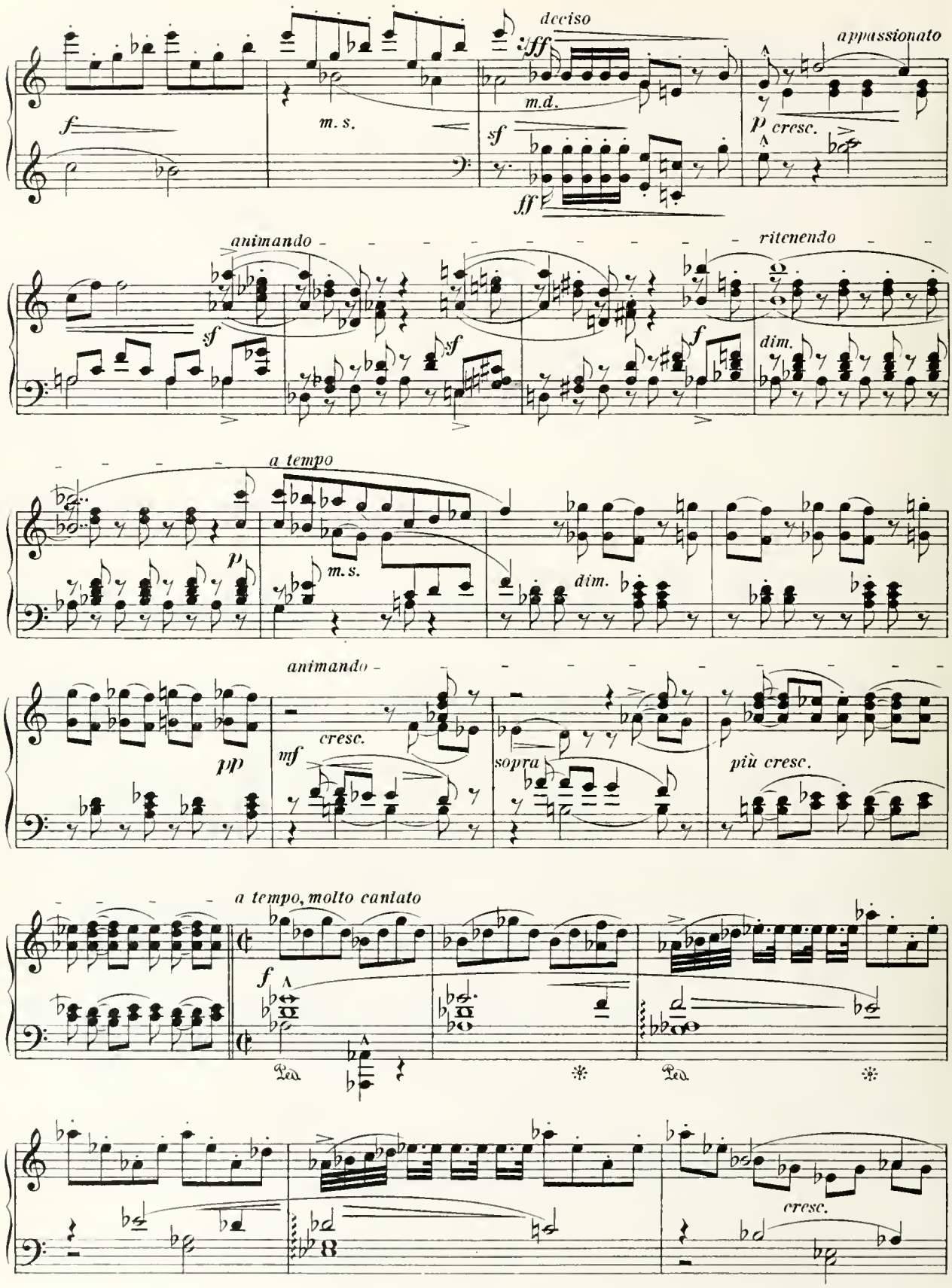
ritenendo - - - tornando al - - tempo
più cantabile
poco ritenendo - -

tornando - al - tempo
animando
p marcato
sf
cresc.
più cresc.
sf
sf
precipitando cresc.
ff

a tempo (sempre con fuoco)
ff p sfz p p sfz p p dim.
ff

animando
pp p f
cresc.


8
f cresc.
ritenendo
pp
a tempo
(allegro assai)
ppdim.
poco a poco più tranquillo
sempre pp
dim.
rit.
Allegro vivace.
sempre staccatissimo
p sentimentale
p
m. s.
deciso
ff
m.d.
sf
m.s.
Ped.
ff
più sentimentale ancora
pp
p
p


deciso
appassionato
f
m. s.
sf
m.d.
ff
p
cresc.
animando
ritenendo
sf
f
dim.
a tempo
p
m. s.
dim.
animando
pp
cresc.
mf
sopra
più cresc.
a tempo, molto cantato
f
cresc.

più f

cresc. molto

Allegro assai brillante, vivacissimo.

Largamente ritardando

ff

a tempo, stacc.

fp

cresc.

fp

cresc.

f cresc.

ritardando

più cresc.

ff

steutando a tempo, con fuoco, un po' largamente

Ped.

sf

marcati i bassi

poco

con

ritenendo
tornando al
tempo
tando assai

poco riten.
cresc.
tornando al
tempo
sempre f

ritenendo
dim.
p
f
a tempo

animando
p dim.

più dim.
ritardando molto
ten.
ppp

a tempo
ff
animando
cresc.
fff
ritardando

Act first.

Scene I.

A large room in the house where the friends meet.

LELIO and FLORINDO, playing checkers; LUNARDO and ASDRUBALL playing chess; OTTAVIO reading a paper.

(Enter quickly LEANDO, followed by ALMORO, ALVISE, and MOMOLO. Servants come and go, and later MENEGO enters.)

Allegro giusto.

LEANDRO.

The problem's right so-lu-tion I have found. The - re's no e - va-sion!

(To servant) Give me Rousseau.

sempre p

(Servant does so)

LELIO (Playing)

Twas an er-ror.

OTTAVIO (Watches game)

Lord bless me! A desperate game you're

dim. *p* *fp* *sf*

OTTAVIO. LELIO.

play-ing! Surely! The stake is heavy.— 'tis not for gold, but ho-nour!

fp *sf* *sf* *sf* *sf*

OTTAVIO.

By the rules of our meet-ings no mem - ber can be

f *p* *p*

Ott.

ru-ined. Con-ver-sa - tion, dis - cus-sion, the play of wit de-

Ott.

lights us.— It af - fords us great pleas-ure, and main-

sf *p* *cresc.* *f*

FLORINDO, LEANDRO, ALMORÒ, ALVISE a 4.

Ties of friend-ship!

LELIO, MENEGO, MOMOLO a 3.

OTTAVIO. Ties of friend-ship!

LELIO

Full well we know the

tains...

Lel.

mys - tic word, The firm and stead - fast law That keeps our meet - ings

con Ped.

Lel.

un-dis-turbed, Our peace with-out a flaw.... That wo-men still are rig - id - ly ex-

cresc.

LEANDRO.

clud - ed. Ah, Ro - sau - ra!...

FLORINDO. (Aside)

LELIO. (Takes a piece)

I steal a march up - on you. Ha! ha! ha! ha!

OTTAVIO.

OTTAVIO. *grazioso*

My dear Flo-rin-do, To name the sex suf-fic-es to distract you!

FLORINDO. *dolce*

Ah, but for such a

espress.

FLORINDO.

weak-ness You, fair Ro-sau-ra's fa-ther Will sure-ly

espress.

smorz.

Fl.

nev-er give me a word of blame. OTTAVIO.

Ra-ther I praise you, I praise you, I praise you, my

smorz.

(Rises from table) FLORINDO.

LELIO. Once more my game is hope-less!

(same)

OTTAVIO. And here I take an-oth-er. The wom-en are to blame, 'tis

boy! Ha, ha!

LELIO.

animando poco a poco

all their fault. Ah, these.. wom - en!

stacc. *f* *dim.*

OTTAVIO.

p *espress.* *p*

They're dy - ing, they're perish - ing, Of cur-i - o - si -

pp *f* *p*

Ott.

ty— Just to see, To dis-cov - er What in these

p *dim.* *fp*

Ott.

LELIO.

rooms we do when safe from ob - ser - va - tion. Aye, that is true. E - leo -

f *p*

Lel.

no - ra, my own wife, Gives me no peace. Her eag - er-ness torments her, and makes her lo-

f *p* *cresc.* *f*

ASDRUBALE.

Con - found it!

LELIO.

qua-cious.

LUNARDO.

But... but, to de-fend

Check to your king!

rit. - - - *dim.*

graz.

Moderato.

LELIO.

my - self, I have an ar-gument which I but need to show, And it works

(Twirls his stick)

col canto

Lel.

won - ders. I set the time for her To which she danc - es, Meek - ly, sub-

rit. - - - *dolcissimo*

espress.

a tempo

FLORINDO.

You wretch!

LELIO.

mis-sive-ly. No more com - plain - ing. Sure is the rem - e - dy, Try it some

LELIO.

day. Nothing so use-ful to make her o - bey, With - out de -

OTTAVIO.

And what's my case? Bea -

Allegro giusto.

Lel.

lay.

Ott.

tri - ce, com-pet - ing with her daugh-ter, To make me real - ly

scherzando

dolce riten.

smorz. a tempo molto

Tranquillo.

hap - py, Turns the house up-side down!.... I take it

qui - et - ly, Don't get ex - cit - ed; If they act fool - ish - ly, I am de -

animando

light-ed. When they be - gin to rage, I set - tle down, Calm - ly and

cresc.

f *riten.* *p* *a tempo (tranquillo)*

Ott. pa - tient - ly, Or take a walk a-broad, Out in the

f *f* *pp* *pp*

p *animando* *f* *a tempo*

Ott. town. And when they step too far o - ver the line,..

pp *sf* *pp*

pp *fp* *Poco più mosso.* FLORINDO.

Ott. I let them go their way, and I go mine. Ah no,

pp *pp*

rall. *largamente.*

Fl. I can - not un - derstand How all the fire of love Has died out in their

f

a tempo *riten.*

Fl. hearts. Love must be dead when they can speak such words. But

OTTAVIO.

I'm not

p *dim.* *p*

a tempo

Fl. when, with - in thy love - - ly eyes, I

Lel. ..should be slight - ed..

Ott. say - ing That the wish - es Of our fair ones What's in

Fl. see the tear - drops shin - - ing, Ro - -

Lel. ..what is just.. We will

Ott. reas - on.. We will give them Will - ing - ly.

Fl. sau - - ra mine such keen dis - tress Af - flicts my

Lel. love them As is prop - er.

Ott. But so sweet - ly when they flat - ter And ca -

p

Fl. heart that I am like to die! I

Lel. Then's the time to look for reas - ons.

Ott. jole us with their coax-ing, List - en

Fl. will not scorn my plight - - ed word, Nor -

Lel. When they ask fi - de - li - ty.

Ott. to them When 'tis due them, But re -

p *cresc.*

cresc. *p*

Fl. break a pledge - once glv - - - en, So

Lel. This con -

Ott. fuse them when 'tis no - thing But ca - price or va - ni - ty.

f *p*

Fl. hith - er must my foot - - steps turn, Yet all the

Lel. clu - sion we may safe - ly draw... In the

Ott. From the les - sons life has taught us...

pp

riten. *a tempo*

Fl. while no less My heart with thee re - mains! O how

Lel. hands of man the reins must be...

Ott. And the wo - man must o - bey!

f *f*

FLORINDO. LEANDRO. (Approaches them)

dread - ful! My

cresc. *sf* *sf* *p*

Lea. dear and honored com - rades, I've learned a use - ful les - son From bach - e - lor ex - ist - ence: For the

p

Lea.

good of bo - dy and soul— I fancy, still a bet - ter re - ceipt for all life's

LEANDRO.

cares.

OTTAVIO.

Let us hear your re - ceipt.

rit.

LEANDRO.

First

ff *p* *f* *p*

Lea.

f *a tempo*

of all, and most im port - ant, A good, ab-und - ant

stacc.

fp *f* *sf*

LEANDRO.

din - - - ner.... Much the same for sup - - - -

f

LELIO.

And then?

OTTAVIO.

And then?

ff *ff*

LEANDRO. *animando* FLORINDO.

per! Ha! ha! De-light-ful!

LELIO. OTTAVIO.

He knows the right prescrip - tion! I a -

s *f* *fp* *fp* *sf*

FLORINDO. *diminuendo*

Bra - vis - si - mo, bra - vis - si - mo!

LELIO. *pp*

OTTAVIO. Bra - vis - si - mo! He

gree!

accel. - *sf* - - - *sf* - *dim.* *p*

Quasi Presto.

LEANDRO. *pp*

LELIO. He knows the right pre - scrip - tion, ha!

knows the right pre - scrip - tion, A most at-tract - ive pro - gramme. Ha!

OTTAVIO. *p*

Ha!

pp *p*

FLORINDO.
He knows the right pre - scrip - tion.

LEANDRO.
ha! I know, ha! ha! I know He knows the right pre - scrip - tion.

LELIO.
ha! I know, ha! ha! I know He knows the right pre - scrip - tion. He

OTTAVIO.
ha! I know, ha! ha! I know He knows the right pre - scrip - tion.

LEANDRO. *pp*
I know the right pre - scrip - tion, ha,

LELIO. *p*
knows the right pre - scrip - tion, A most at-tract - ive pro - gramme! Ha!

OTTAVIO.
Ha!

pp

FLORINDO.
pre - scrip - tion!

LEANDRO.
ha, he knows, ha, ha, he knows, pre-scrip - tion, pre - scrip - tion!

LELIO.
ha, he knows, ha. ha, he knows, pre-scrip - tion, pre - scrip - tion! *f*

OTTAVIO.
ha. he knows, ha, ha, he knows, pre-scrip - tion, pre - scrip - tion! So

f

OTTAVIO.

then, my friends, I now sug-gest A mer - ry, mer - ry meet - ing. We'll

Ott.

all, this vè - ry eve - - ning as-sem - ble here for sup

LEANDRO. *f.*

Ev - vi - va! Ev -

ASDRUBALE. *f.*

Ha! ha! de - light - ful!

ALMORÒ. *f.*

Ha! ha! de - light - ful!

ALVISE. *f.*

Ha! ha! de - light - ful!

LELIO.

OTTAVIO. Ha! ha! Ev - vi - va! Ev - vi - va! Ev -

Ev -

per! *f.*

LUNARDO.

Ha! ha! de - light - ful! ha! ha! de - light - ful!

MENEGO. *f.*

Ha! ha! de - light - ful! ha! ha! de - light - ful!

MOMOLO *f.*

Ha! ha! de - light - ful! ha! ha! de - light - ful!

ff

FLORINDO.

Ev - vi - va! Ev - vi - va!

LEANDRO.

vi - va! Ev-vi - va!

animando

But here, just in the nick of time,

ASDRUBALE.

I am with you!

ALMORÒ.

I am with you! I am with you!

ALVISE.

I am with you! I am with you!

LELIO.

vi - va! Ev-vi - va!

OTTAVIO.

vi - va! Ev-vi - va!

LUNARDO.

I am with you!

MENEGO.

I am with you!

animando

p

cresc.

LEANDRO.

Comes Signor Pan - ta-lo - - ne!

LELIO.

He will pay the ex -

FLORINDO. *ff* *rit.*
A prince - ly en - ter - tain - - - er!

LEANDRO. *ff* *rit*
A prince - ly en - ter - tain - - - er!

ASDRUBALE. *ff* *rit.*
A prince - ly en - ter - tain - - - er!

ALMORÒ. *ff* *rit.*
A prince - ly en - ter - tain - - - er!

ALVISE. *ff* *rit.*
A prince - ly en - ter - tain - - - er!

LELIO. *ff* *rit*
pens - es, A prince - ly en - ter - tain - - - er!

OTTAVIO. *ff* *rit.*
A prince - ly en - ter - tain - - - er!

LUNARDO. *ff* *rit.*
A prince - ly en - ter - tain - - - er!

MENEGO. *ff* *rit.*
A prince - ly en - ter - tain - - - er!

MOMOLO. *ff* *rit*
A prince - ly en - ter - tain - - - er!

più cresc. - - - - - - - - - - *ff* *rit.* - - - - - -

Scene II. Enters PANTALONE.

a tempo, più largamente.

FLORINDO.

Here's to friendship!

PANTALONE.

ff

Ah, my dear companions, Here's to friendship! To

ff marcatissimo

stacc.

ALVISE.

Here's to

PANTALONE.

friendship! To friendship! To friendship! To friendship! To friendship!

LELIO.

Here's to friendship!

OTTAVIO.

Here's to friendship!

LUNARDO.

Here's to friendship!

MENEGO.

Here's to friendship!

MOMOLO.

Here's to friendship!

dim.

p

* The notes ◇ in the character of Pantalone should be clear in sound, but comical (falsetto).

LEANDRO.

Here's to friendship!

ASDRUBALE.

Here's to friendship!

ALMORÒ.

Here's to friendship!

ALVISE.

friendship!

(greeting them)

Con grande vivacità, senza rigor di tempo.

PANTALONE.

To friendship_ to friendship_ to friendship_ to friendship! 'Tis well_ glad to see

p *pp* *smorz.* *pp smorz.*

PANTALONE.

you But do you know, good friends, that it will soon be noon by St. Mark's - clock?

LELIO.

Ha!

sf

LELIO.

ha! You'd clear us out?

PANTALONE.

Ex - act - ly that, my no-ble friends.—

sf *cresc.*

(All laugh)

Pan.

I'll take a broom to you. You see?

sff *sf*

PANTALONE.

They're laughing, for they know that I'm

sempre spigliato, vivace

(To Ottavio, pointing to Florindo)

Pan.

jok - ing. And this ex-cel-lent youth... when goes he to the alt - ar? It will not be much

OTTAVIO.

p

Ott.

long-er. Ha! ha! that's good... so be it! So then, in ce - le-bra-tion,

PANTALONE.

LELIO

Lel.

We had thought of sup-ping here this eve - ning all to-geth - er. Why yes, that's

PANTALONE.

sf

Pan.

pro - per! Glad - ly I'll join you, glad - ly I'll join you. How ma - ny shall we be?

p *dim.*

sf

OTTAVIO.

You may fig - ure on ten..... count - ing all... that are here.

p *f*

PANTALONE.

That's good,_ that's as I like it! 'Tis bet-ter if we are a crowd. Leave it all to me

f *p* *cresc.*

Pan.

to me a - lone..... I see al - read - y we'll have a jol - ly night! Till we

f *più f*

PANTALONE.

meet a - gain.... Here's to friendship! Here's to friendship!

OTTAVIO.

Let's go. Here's to friendship!

MOMOLO.

Here's to friendship!

sf *f cresc.*

FLORINDO.

Here's to friendship!

PANTALONE.

Here's to friendship! Here's to friendship! Here's to friendship!

LUNARDO.

Here's to friendship!

MENEGO.

Here's to friendship!

LELIO.

Here's to

LEANDRO.

Here's to friendship!

ASDRUBALE.

Here's to friendship!

ALMORÒ.

Here's to friendship!

(All exit except Pantalone)

ALVISE.

Here's to friendship!

PANTALONE.

Here's to friendship! Here's to friendship! Here's to friendship! Here's to friend... Ha! ha! ha! What fine

LELIO

friendship!

dim.

Scene III.

Meno mosso e allarg.

PANTALONE.

fel - lows— aye, splen-did com-pan-ions! When with them I 'm rambling, my heart is gay— that's

smorz. *p* *dim.*

Pan. Vivacissimo. (Calls)

the truth! Ar-lec-

pp *f* *sf*

Pan.

chin! Arlecchin! Here... to me! Arlecchin, you old ras-cal! Oh, where are you?

p *sff*

ARLECCHINO.

(Heard off) *fff*

Eh (Enters) I'm

sf *p cresc.* *sff* *ff*

m. s.

Moderato.

Arl.

here! Is my mas - ter on fire... That he makes such a ter - ri - ble

sff *f*

PANTALONE.

Ha! ha! ha! ha! Gent - ly..... gent - ly.....

ARLECCHINO.

rack - et? Then what's all the

p *dim.* *f*

Moderato.

ARLECCHINO.

hub - bub? You must have been drink - ing, To raise such a

f

PANTALONE.

f

Hold your tongue, you old

ARLECCHINO.

rack - et And spoil my di - ges - tion!

f

Adagio.

Pan. fool! Will you hush? You would dan-ger a

Arl. Yes I will, if you'll talk! It is you that is tal-king.

p *sf* *p* *pp*

PANTALONE. Moderato. *f* *p* Allegro moderato.

saint! Now list en..... I must or-der this eve-ning a sup-per for ten mer-ry

f *p*

Pan. fel-lows, That shall ho-nour my judg-ment; And right glad-ly I my-

Andante sostenuto.

rit. *f*

Pan. self will take care of ex-pens-es. There's no need of pinch-ing or sav-ing. I can re-

p *pp* *f*

Allegro brillante.

in tempo

Pan. ly on you?

Arl. Well, I should think so! I shall take pleas - ure in spread-ing the

ARLECCHINO. ta - ble So that each guest shall be am - pty de - light - ed. Good things a - plen - ty shall tick - le their

Arl. taste, So the pro - vi - sion shall not go to waste. Eat - ing and drink-ing and laughing so

accel.

Andante sostenuto.

PANTALONE. Choos - ing my

(Aside)

ARLECCHINO. gay. At the same time there will be a small pro-fit Com-ing to me and to sweet Co-lom-bi - na!

PANTALONE.

com-rades with care ful dis - cre-tion, I have com-posed me a cir-cle de -

rit. a tempo

Pan.

light ful! In their so - ci - e - ty's my re-cre-a-tion. No-thing up - on this dull plan-et is bet - ter. Far

cresc. f rp

Pan.

from the stu-pid world, Far from its noise, Far from the wo-men that ru - in our

rit.

smors

PANT. Allegro. ARLECCHINO

joys! Can you im - ag - ine it, mas - ter re - spect-ed, What sil - ly

p

Moderato.

Arl.

fool-ish-ness they have sus - pect - ed? What things they say of our club - house se -

p

Allegro assai.

PANTALONE. *f*

Ha, you

ARLECCHINO. *dim.* *pp*

clud-ed, Where wo-men's gos-sip has nev-er in trud-ed?..

smorz. *f*

PANTALONE.

Andante sostenuto. *ff*

Allegro molto.

ras-cal! I'd bet-ter re-call the club's mot-to— „No wom-en at-mit-ted!"

f *f* *ff*

Pan. *p*

If you should ev-er be tempt-ed to try-it, With-in it a wom-an to be

stacc. *p* *sfp*

PANTALONE.

Andante.

smug-gling!

leise

ARLECCHINO. *p*

Have no fear, I am too tim-id ev-en to look at them, For I

sf *f* *f*

Allegro.

Pan. Ha! ha! ha! ha! O you con sum-mate rogue!

Arl. know that their eyes can be-with you! No, sir, no!

ARLECCHINO. Allegro moderato.

I am not what you call me in jest - not a rogue. I'm Arlecchin Ba - to-cio, born in the month

Arl. of flowers And a ci-ti - zen of Ber - ga-mo, An hon - est man, A pa - - -

Arl. - - - ra - gon of pru dence! Now be-fore I must

Sostenuto.

Moderato.

(Bows low and then dances off)

Arl. leave you, My best re-spects I'll pay you.

Scene IV.

Andante sostenuto.

PANTALONE.

Ha! ha! ha! ha! a com-i-cal fool... But I hope in-deed he has un-der-

stood— wo-men here, nev-er! By San Mar-co! That would be the last af

flic-tion! That would be the last af-flic-tion, that would be the last af-flic-tion!

a tempo
(ab)(via)

Ha! ha! ha! ha!

burlesco

(Exit. Curtain. Cuckoo clock strikes on stages, and distant church clocks are heard.)

Scene V.

(A room in Ottavio's house. BEATRICE. ROSAURA Discovered.)

Maestoso.

più f

marc.

ten.

f

pp

dim.

smorz.

BEATRICE.

Noon has struck in the bel - - fry, And yet where is my

ROSAURA.

It's all that club so

BEATRICE.

hus-band dear? I do not see him com-ing.

ff

Ros. hor-rid! They spend the live-long day there!

Bea. I am sure that they gam - - ble, And

dim. pp sf

BEATRICE. squan - der all their mo - ney.

p pp dim.

ROSAURA. I am a - fraid of some-thing worse. That they keep wo-men there!

mf

BEATRICE. What then? O, hush, my child don't

più f p cresc.

BEATRICE. talk like that! ROSAURA. And what is worse, my fath - er has

p f pp

Ros. in - - tro - duced Flo - rin - do!

rit. pp

BEATRICE. Just wait, I'll catch them

a tempo pp f pp f

Ros. *mp* *smorz.* *pp*

You'll let me come and help? I'm sure I could be use - ful!

Bea. *f*

yet! I must

p *smorz.*

Ros.

And I..? O yes_ like a - ny

Bea.

know what they do there! You shall stay at home..!

f *10* *mf* *dim.*

ROSAURA. BEATRICE. In quattro, Vivacemente.

cook-maid! *espress.* They gamb-le there, there is no room to

mf *p*

ROSAURA. *f* *p cresc.*

Oh, your gambling! I am cer - - tainThere are wo - men, there are

BEATRICE.

doubt it. Girl, be si - lent!

tremolo *sf* *p* *cresc.*

Ros.

wo - men, There are wo - men! *ff*

Bea.

Girl, be si - lent! You don't know what you are say - ing! You don't

f *dim.* *f*

Ros.

f Yes, I do— I can't be wrong. I will

Bea.

know what you are say - ing! How can you know?

dim. *f* *p*

Ros.

prove it.

Bea.

Then, my daugh - ter, no de - lay - ing, Bring the proof of what you're say - ing. Let me have it inst - ant -

p *cresc.*

dolce (Sentimentally)

Ros.

Ah, I know by..... my heart's beat - ing! *f*

Bea.

ly! (Disappointed) Oh, is that all?

p *fp* *f*

Scene VI. (Enter Eleonora)

Moderato, con grazia.

ROSAURA.

'Tis Si-gno-ra Eleo -

ELEONORA.

You're at home?

BEATRICE.

Ah, 'tis Si-gno-ra Eleo - no - ra De-light - ed, de -

più f

mf

mf dolce

con Ped.

ROSAURA.

no - ra! Pray come in!

ELEONORA.

I have

BEATRICE.

light-ed! Pray come in!

f

dim.

Ele.

real - ly come to tell you that at last I've dis-co-vered the se - cret...

Bea.

Of the club and its

pp

Ele.

Yes_ a-bout our good hus - - - bands!

Bea.

meet-ings?

I'm sure they are gam-bling,

dim.

ROSAURA.

BEATRICE.

Am I right? That's not all, but there are wo-men?

ELEONORA.

Wast - ing their sub-stance.

O no, I've come to

Ele.

tell_ you what they're do - ing...

Pro-mise first to keep the

ELEONORA.

se - cret!

ROSAURA.

The se-cret!

ELEONORA.

They are mak-

BEATRICE.

Come, let us hear!

dim.

pp ROSAURA.

Mak - ing gold by transmu -

ELEONORA.

ing gold by transmu - ta - - - tion! ...mu -

pp BEATRICE.

Mak - ing gold by transmu -

p

Ros. ta - - - tion!

Ele. ta - - - tion!

Bea. ta - - - tion! My hus-band is an al-che-mist, I long a - go sus -

pp f p p

BEATRICE.

pect - ed. The chief of the band is he!

ff

sf più sf ff

ROSAURA.

But say— how did you come by the

Presto sempre più.

Ros.

know-ledge?

ELEONORA.

I stepped out this morning ear-ly, To the dressmaker to

Ele.

go— That green dress she's had for ag - es, Mak-ing ov-ver-she's so slow! That green dress she's had for

Ele.

ag - es, Mak-ing ov - er-she's so slow, Mak-ing ov - er, mak-ing ov - er, mak-ing ov - er, she's so

ROSAURA.

Not the same one?

ELEONARA.

slow! Yes, ex - act - ly. Zan - ze tried her best to spoil it—That was all that she could

BEATRICE.

Not the same one?

(stopping for breath)

Ele.

do. Then my aunt ad-vised to take it To an-o-ther that she knew. Such a jew-el, such a

f

Ele.

p *cresc.*

treasure, She would save it af-ter all. Well, I thought she could not harm it, And on her I went to

p

Ele.

f cresc.

call. When she saw the wreck, she real-ly Al-most faint-ed dead a-way— But re-cov-ered to as-

f

Ele.

sure me That she still would save the day. Proud-ly said „You trust to me!" Proud-ly said „You trust to

f *p*

ELEONORA.

me!"

ROSAURA.

Won't you tell us what you

BEATRICE.

What has this to do with se-crets?

f *p*

ROSAURA.

pro - mised? ELEONORA. But...

On - ly wait, or you'll con fuse me. „It will fit you like a glove, ma'am" Then she said, and so I

ELEONORA.

left it. On - ly fan - cy, I've been wait - ing All this week to get it home All this week I've still been

BEATRICE. But...

ROSAURA. For the se-cret still we're

ROSAURA.

wait - ing.... Oh!...

ELEONORA.

wait - ing, Wait - ing all the live-long week! All these wo-men that make dres-ses Are a mis - e - ra - ble

BEATRICE.

Of the se-cret won't you speak?

ROSAURA.

From the tor-rent of her

ELEONORA.

crew, Grasp-ing all that you will give them, Car-ing not a whit for you. „Ma-dam, yes, my faith-ful

Bea.

Ugh!

From the tor-rent of her

cresc.

f *cresc.*

Ros.

sto - ry There is no es - cap - ing now: Though we're dy - ing with im -

Ele.

pro - mise You shall have," they say to you, And you're wait - ing, and you're

Bea.

sto - ry There is no es - cap - ing now: Though we're dy - ing with im -

Ros.

pa - tience, We shall have to hear it through! Ugh!

Ele.

wait - ing Till the pro - mise shall come true. It nev - er does. Oh

Bea.

pa - tience, We shall have to hear it through! Ugh!

sf

Più presto.

Ros. Oh, how shall we bear it? It's go-ing too far!

Ele. Oh, if I don't con-quer my feel-ings of rage I shall be cut off in the flower of my

Bea. Oh, how shall we bear it? It's go-ing too

sff *f* *pp*

Ros. I can-not en-dure it! I can-not en-dure it, It's real-ly too

Ele. age, Oh, if I don't con-quer my feel-ings of rage, I shall be cut off in the flower of my-

Bea. far! I can-not en-dure it It's real-ly too

f *pp*

Ros. much! Ugh! ugh! ugh! ugh! hhhh.

Ele. age, Shall per-ish, shall per-ish, shall per-ish, shall per-ish, shall per-ish, of

Bea. much! Ugh! ugh! ugh! ugh! hhhh.

f cresc. *f* *f*

Scene VII.

Allegro vivacissimo.

COLOMBINA. (Enter COLOMBINA hurriedly)

Ah, ah, ah, My la-dies dear, I know all, all the

ELEONORA.

rage!

sf

ROSAURA.

Of the club and its meetings?

COLOMBINA.

(Rosaura sinks into a chair)

se-cret, All the se-cret...

BEATRICE.

Yes...

Of the club and its meetings?

f *sf* *f* *p*

COLOMBINA.

p

O dear, I'm almost breathless... Ah you see I've been running...

BEATRICE.

They

più p *f*

ROSAURA.

I know they har-bour wo - men!

ELEONORA.

They're al - che - mists!

BEATRICE.

gam-ble there I told you so!

p *mf*

COLOMBINA (Rises)

f

What does that meam? There's not an - y gam-blers, nor women, nor...

Sostenuto.

p

They're

BEATRICE.

Well, will you tell us some day?

f *p* *sf* *p* *ppp*

a tempo

p ROSAURA.

Do you

COLOMBINA.

f

try - ing But for the love of heav - en!

f BEATRICE.

It real - ly is a se-cret!

tr *f* *sf*

ROSAURA.

p *ritenuto* - - - - - *sostenuto*

want to make us die?

COLOMBINA.

pp

O no! but... I'll tell you! They're try-

ten. *ten.* *pp* *pp*

p

con Ped.

COLOMBINA.

a tempo *ff*

ing to find a treas - - - - - - - - -

sf *ff* *m. d.* *dim.* *m. s.*

p ROSAURA. *rit.*

What! a treas-ure?

COLOMBINA.

- - - ure! E - vil -

p ELEONORA.

What! a treas-ure?

p BEATRICE.

What! a treas-ure?

p dim. *pp*

Meno mosso, misterioso alla burla.

COLOMBINA.

p

spi - rits they are rais - ing To per - form their wick - ed will Hor - rid

pp

f ROSAURA.

All saints pre - serve us!

COLOMBINA.

spells, Dread - ful charms! *f* *p subito* They have scores and scores of

f ELEONORA.

All saints pre - serve us!

BEATRICE. *f*

All saints pre - serve us!

f *dim.* *p* *f* *p subito*

Ros. What to do?

Col. ves - sels, Round a pit that's deep and gloom-y Each one calls up - on his dev - il, Asking *p*

Ele. What to do?

Bea. What to do?

legato

cresc. poco a poco *f* *sf* *p subito*

Ros. *pp*

In my veins the blood runs cold!

Col.

how to find the treas - - - ure And the

Ele. *pp*

In my veins the blood runs cold!

Bea. *pp*

In my veins the blood runs cold!

stacc.

COLOMBINA.

seeth - ing, bub - bling caul - drons, And the fur - naces they're blow - ing...

p

p ROSAURA.

Ah, they blow?

COLOMBINA. *ff*

(Imitates blowing)

ELEONORA. Oh, do they blow? fff! fff! fff! fff!

p

Ah, they blow?

p BEATRICE.

Ah, they blow?

p

ROSAURA.

Tell us all, and tell us quickly!...

ELEONORA. *f*

But how did you come to dis - cov - er...?

f *p* *f*

Andante molto sostenuto.

COLOMBINA. *p* *dolce*

Ah, be - lieve me! my eyes are op - en! Not much time I waste in

p *p* *grazioso*

Più mosso, ma non troppo.

Col. *f* *p*

sleep - ing. Many a com - mon rogue can tell you All a - bout the town. And

f *p dim.*

Col. *ten.* *f* *p*

so:... „My lad," I asked him, „Where have you been, that so long I have not

mf *dim.* *p* *mf* *p* *p*

Col. *f*

seen you?" „I've been watch - ing," so he said, „By a cer - tain hole I

pp *p* *mf* *p* *p*

Col.

p *rit.* *pp*

know of, That a se - cret deep con - ceals:" Ah!, my brain was

p *pp* *pp*

Col.

f

work - ing now! And I said: „How can you tell me such a tale, you sil - ly

mf *p*

Col.

boy?" „I could tell you stranger still;" He re - plied, „If you'd be - lieve me, But you'd

pp *mf* *p*

Col.

pochiss. rit. *dolce* *tornando al*

nev - er lis - ten to me:" Then I said: „Well, my lad,

p cresc.

Tempo.

COLOMBINA.

cresc. *f* *rit.*

If you don't ex - plain your - self:... Oh, what then? Then...

BEATRICE. *(quasi parlato)* COLOMBINA.

più cresc. *f* *ff*

Allegro giusto.

ROSAURA. *f*

You real - ly need not troub - le, We know it all our - selves In - deed we know it

ELEONORA. *f*

You real - ly need not troub - le, We know it all our - selves In - deed we know it

BEATRICE. *f*

You real - ly need not troub - le, We know it all our - selves In - deed we know it

sf *p* *mf cresc.*

Ros. all our - selves, In - deed we know it all our - selves, We know it all our

Ele. all our - selves, In - deed we know it all our - selves, We know it all our -

Bea. all our - selves, In - deed we know it all our - selves, We know it all our -

Scene VIII.

ROSAURA Allegro assai, quasi presto.

ROSAURA e COLOMBINA a 2.

selves. Good gra-cious, what has hap-pened?

ELEONORA e BEATRICE a 2.

selves. Good gra-cious, what has hap-pened?

ARLECCHINO (Enter ARLECCHINO, running)

f

Oh, Col-om-bi - na, nide me! I've just

f

Arl.

seen Sig-nor Ot-ta-vio com-ing, Yes, crossing the bridge and com-ing here!

pp subito *stacc. sempre.*

Arl.

If he finds me, he'll tell my mas-ter That here I come a-court-ing— And

fp *m.d.*

COLOMBINA.

f

'Twill serve you right!

Arl.

then he'll take a stick and beat me sore-ly!

f

ROSAURA e COLOMBINA a 2.

f

If you wish that we shall not be-

ARLECCHINO.

ELEONORA e BEATRICE a 2.

f

don't a-gree with you! If you wish that we shall not be-

sempre stacc.

fp

cresc.

Ros.e Col.

tray you, Then tell us all you know_ With - in the

Ele.e Bea.

tray you, Then tell us all you know_ With - in the

Ros.e Col.

club - house what goes on!

Ele.e Bea.

club - house what goes on!

ARLECCHINO.

f

I pro - mised not to

f *p* *cresc.*

COLOMBINA.

Well then, we shall give you up.

Art.

tell. Soon - er I will tell you

ARLECCHINO.

all!

ff

BEATRICE.
(Aside to him)

p

Tell the truth_ they gam - ble there?

pp

ARLECCHINO.

Oh, of

ARLECCHINO

course

BEATRICE. (Aside)

There, I knew it — I al - ways

mf *dim.*

BEATRICE.

knew it!

ROSAURA. (Aside to him) *p*

Ar-lec-chin! They harbour

p

ROSAURA. ARLECCHINO.

wo - men? To be sure!

ROSAURA.

Ah, my heart can ne'er de

p *cresc.*

COLOMBINA. *p* (To Arlecchino)

ceive me! They are look - ing for a treas - ure?

ARLECCHINO. *f*

'Tis

Arl.

sure they have a treas-ure In such bright eyes as la - dies

ELEONORA.

Flat - ter - er! Tell me, have you seen my hus-band?

ARLECCHINO.

wear! Oh, such in - just - ice! Yes, Sig - nor - a, I have

p *cresc.*

Ele. What a ras-cal! Oh, he's fool - ing us, the vil - lain!

p

Arl. seen him! Yes, in - deed! Yes, in -

f *p* *pp*

ROSAURA.

Oh, you de-ceiv-er!

COLOMBINA.

Oh, you vi - per!

BEATRICE.

Oh, you wretch!

ELEONORA.

Oh, you'll

p

ARLECCHINO.

deed! Yes, in - deed, yes, in-deed, yes, in - deed!

cresc. *m. d.* *f*

ROSAURA. *f* Id - iot!

COLOMBINA. *f* Ug - ly

ELEONORA. *ff* get your deserts on the gal-lows!

BEATRICE. *f* Sim - ple - ton!

ARLECCHINO. *f* No - no - no! That in-deed! Id-iot's bet-ter

sf *p cresc.* *con Pedale*

COLOMBINA. creature!

ROSAURA e COLOMBINA. a2 *pp* *cresc.* Oh! *f* *p cresc.* We'll stick our needles

ELEONORA. *pp* *cresc.* Oh! *f* *p cresc.* We'll stick our needles

BEATRICE. *pp* *cresc.* Oh! *f* *p cresc.* We'll stick our needles

ARLECCHINO. That's a new one.

stacc. *fp* *p cresc.* *f* *p cresc.*

ROS. e COL. in you, And then we'll scratch your eyes out We'll tear you all to piec - es, We'll pull out all your

ELE. in you, And then we'll scratch your eyes out We'll tear you all to piec - es, We'll pull out all your

BEA. in you, And then we'll scratch your eyes out We'll tear you all to piec - es, We'll pull out all your

ROSAURA e COLOMBINA. *più cresc.*

hair! Take care!

ELEONORA. *più cresc.*

hair! Take care!

BEATRICE. *f più cresc.*

hair! Take care!

f *più cresc.* *sf* *cresc.* *sf*

ARLECCHINO (Rreaks away from them) *a tempo*

No no no, no no no, no no

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

ROSAURA e COLOMBINA a 2. *riten.* *p*

He is gone, spite of all our en - deav - ours!

ELEONORA e BEATRICE a 2. *p*

He is gone, spite of all our en - deav - ours!

ARLECCHINO. (Runs off)

no!

ff 1 *sf dim.* 1

Scene IX.

Come prima. (𝅗𝅥 = 𝅗𝅥) (*Moderato con grazia.*)

ROSAURA.

Must you real - ly?

ELEONORA.

And it's time I should be go - ing.

BEATRICE.

Must you

cantando

p dolce

mf

dim.

ELEONORA.

I must real - ly.

p

But respecting this great question, It is

BEATRICE.

real - ly?

p

pp

ELEONORA.

sure, it is sure that all our hus - bands Spend their time a - way from us, Making gold by transmu-

p COLOMBINA.

It is certain that they're digging for the treasure they are seeking, But I tell you, if they

ELEONORA.

f

ta tion. (Exit)

dim.

pp

pp

Meno.

ROSAURA.

I am ready to pro-claim Till

COLOMBINA.

find it, I must see it or else go wild! (Exit)

cresc.

ROSAURA.

a tempo

all the town shall know it Sure-ly you must be-lieve it at last They do have

ROSAURA. (Exit)

women!

BEATRICE.

How fool-ish! A - lone I've guessed it The o-thers all have

BEATRICE. (Points to Ottavio, who enters at this point)

rit.

missed it. 'Tis writ - ten on his fore - head, He is a gam-bler

Tranquillo. *(Il tempo vario a seconda della parola.)*

BEATRICE. born!

OTTAVIO. Si-gno-ra, I salute you! But

sf *mf marc.* *m.d.* *p* *m.s.*

BEATRICE. The to-tal of your losses?

OTTAVIO. now I have to cal-culate... (Sits and takes out a notebook) Mean-

pp *marc.* *pp*

OTTAVIO. time, I think you'd better see a-bout the table. Flo-rin-do dines with us to-day. BEATRICE. If you bring guests with

smorz.

Bea. you,— It means you must be winning. *p* I am right, you do gam-ble? *f* Ad least give me an

pp (Ottavio makes figures in notebock)

poco sostenuto

BEATRICE. answer! OTTAVIO. No one plays there. BEATRICE. Oh? OTTAVIO. Not really? Eight and eight are six-teen... BEATRICE. *p* If no harm there is done in your

pp *stacc.* *grazioso*

BEATRICE.

ten. rit. mf *f*

clubhouse, Why on earth can't you take your re-lat-ions? A plague up-on it!

OTTAVIO. *p*

Three and six are nine Upon the nine?

ten. *mf* *p*

Bea. Why did I mar-ry? What is late now? I've a

Ott. It's late now... The din-ner.

pp *pp* *pp*

Bea. mind to de-sert you for-ev-er! It would? What of my

f *f*

Ott. Oh, in deed that would be a kind act!

p *pp* *f*

Bea. dow-ry? What is nought? In yon-der

f *p*

Ott. Nought from nought leaves naught. I am reck'ning.

p *p*

m.d. *m.s.* *pp* *pp* *m.d.* *marc.* *p*

BEATRICE.

club-house, so they say, a - ban-doned folks as-sem-ble...

OTTAVIO (Humorously)

At least there are no women there...

BEATRICE

If they could once an entrance find, There'd be no more suspi-cion.

(Gives him a push)

Presto.

Twen - ty

OTTAVIO.

Six-teen and four makes... twen-ty

Bea.

devils that fly a-way with you!

You're horrid!

(Shuts book, rises)

Ott.

You'll make me lose my... my reck-on-ing!

That leaves six.

OTT. *In tempo, da principio sostenuto poi sempre più animato.*

BEATRICE (Half crying with vexation)

So there, my accounts are all made up.

You can reck - on with me!

You're not

Bea. — *poco accel.*

worth - y to call your - self my hus-band!

Ott.

You asked me?... If I were hun-gry?

poco cresc. *mf*

Bea.

Oh, you'll make me for -

Ott.

Well, I can eat a lit - tle.

più cresc.

f riten. (Exit. Beatrice struggles vainly to speak, utters an angry cry,

Bea.

get my-self! (Politely)

Ott. (*via*)

We shall meet soon a-gain at - ta - ble.

tr *dim.* *pp cresc. molto.* *ff* *fff*

Furioso.

and runs off.)

fff

Scene XI.

Andante con moto.

ROSAURA (Then enter Rosaura, followed by Florindo)

ROSAURA. I will not wait a mo -

FLORINDO. O wait a bit, I beg of you!

sf *f espress.*

Ros. - ment! I can place no trust with-in you, Can't be-lieve you when I leave you, Till I pe-ne-trate the

p cresc. *accel.*

Fl. Not be-lieve me?

p cresc.

Ros. se-cret Eve-ry o-ther gift means nothing. E'en a crown or e'en a king-dom Were it e'en love's hap-pi -

riten. *ff*

Fl. She will leave me!

f

f

larga la melodia
a tempo

Ros. ness! No, I can-not. No, I will not!

Fl. Lis - - ten, dear-est.... On - ly hear me! Then to

p

FLORINDO.

you my love - - is no-thing, All my faith - - ful ser-vi-tude, Ah, then to

cresc. *f* *dim.*

ROSAURA. (Aside)
a tempo.

p

FLORINDO. *riten.* His words con-trive to

smorz. *smorz.*

you my love is no-thing, All my faith-ful ser vi tude!

p dim. *pp* *p* *cresc.*

con Ped.

Ros. touch me... But yet I will not yield!

p

Fl. Ro-sau-ra, id-ol of my heart!

f

Tranquillo e dolce (Coaxingly to Florindo)

ROSAURA.

None the less, under-stand me If I but cer - tain were.... Flo - rin - do...

pp espress.

FLORINDO. *rit.* - - ROSAURA. (Seductively) FLORINDO.

What then? Ah, tell me! A sweet reward you'd gain! Ro-sau-ra!

p *dim.* *pp*

ROSAURA.

You see, 'twould cost you lit - tle to con-tent me. All I ask is to

dim. *ppp*

Ros.

be there Just for one lit - tle mo - ment..... No time at all.... An in stant...

dim. *pp* *rit.* *smorz.*

ROSAURA. (Pettishly)

fp I'm tired of being told a - bout that „nothing!"

FLORINDO.

pp

And yet I told you there was no-thing there....

p *f*

Poco più moto.

Ros.

Ah, do not

Fl.

And is this the way you treat me? Come, my dear-est!

rinf.

p espress. *cresc.*

Ped. Ped.

Ros.

ven - ture!... You my

f *riten.* *f*

Fl.

Am I not your ac-cept-ed lov - er?

dolce

f *p* *pp* *dim.*

Ros.

lov-er? Nay, tis over! I can-not

a tempo *più f*

Fl.

It is my great-est pride.

sf *sf* *f*

ROSAURA. FLORINDO. ROSAURA. FLORINDO.

bear you! Tell me why you are so cruel! You, to talk of cru-el-ty! My

mf *p*

più f *f* *fp*

Fl.

reas-on ah me! is tott - ring u-pon its throne Oh, speak not so to

p *stacc.*

Fl.

me! Dear, I be-seech you, have com-pas-sion on me

dim.

Fl.

p *p* *cresc.*

'Twill be the death of me! All the pain, all the woe that I am feel - ing How can

p

riten. *rit.* *a tempo, dolciss.*

Fl.

I have de - served? Tell me once more that still you love me, love me As

f *espress.* *p*

Fl.

in the days of old ah grant me Once more to taste your sweet com - pas - sion! Have

f

Fl.

rit.

mer - cy, have mer - - - - - - - - cy on

p *dim.*

ROSAURA. (Aside)

f

FLORINDO. His words con-trive to touch me, But yet I will not

me!

f *p* *p*

(To Florindo)

Sempre lo stesso movimento.

Ros.

più f

yield! No, I will not have you, Plain - ly I've said, Were

tremolo

sf *p* *p*

Ros.

p

I to die for it. The way in which the se - cret you're hid

f *pp* *p*

Ros.

ing Assures me That there are things done in your club too dreadful To tell an honest

mf *p* *cresc.* *f* *pp*

Scene XII.

ROSAURA.

girl! That you're a re - prob - ate, a false de -

COLOMBINA. (From door, aside to Rosaura.)

That's the way!

FLORINDO (not seen by Colombina)

Oh! 'tis not true!

pp *sfp* *sfp* *f*

(Aside to Colombina) (To Florindo)

Ros. ceiv - er... What's that you're say-ing? That you fear not to tor - ture a

Col. (As before) *p*

Now take to fainting.

Fl. Oh no!

mp *sfp* *sfp*

ROSAURA.

heart that has loved you! Now de - part from her whom

FLORINDO.

Ah, Ro-sau-ra mine, be-lieve me!

sfp *sf* *cresc.* *f*

sf espress.

Ros.

riten.

you have made Of all the maid-ens in the world The most the most un - hap - py!

a tempo

COLOMBINA.

Now the faint-ing! Lose no more time!

ROSAURA.

dim.

Ah... ah... I'm stif - ling I'm

FLORINDO.

You will drive me to de-spair!

pp *pp a tempo* *f* *p* *f* *p*

Ros.

rit. mancando

faint - ing! I.. can-not breathe! I.. I'm..

Fl.

Dear-est Ro-sau-ra!

ppp *ppp*

a tempo

ROSAURA. (Pretends to faint)

dy-ing!

COLOMBINA. (Aside)

My turn comes now!

(Exit)

Fl.

(Desperately)

Assistance! Dearest an-gel!

f

No one comes!

S.

p *f* *f* *f*

FLORINDO.

As-sist-ance!

COLOMBINA.

(Colombina rushes in) *ff*

Mer-ci-ful heav - ens!

sf *ff*

Sostenuto.

COLOMBINA.

My poor un-hap-py mis - tress!

FLORINDO.

See, she has faint-ed, hast-en!

f

a tempo

Col. *f* (To Florindo)

You are a-lone to blame, You have not made her hap-py!

riten. - *cantabile*

Fl. *p* *dolce*

I would give for her sake The

f *p*

(Imitating him) *a tempo*

Col. And yet you tor-ture her With pangs of jeal-ous-y! Say what you please, these

Fl. last drop of my blood!

stacc.

COLOMBINA.

sf

men are all a - like.

ad lib.

Do not worry! Give me that glass of wa-ter.

FLORINDO.

But meantime think of helping her!

p *sf* *p*

ROSAURA. (Aside to Colombina, while Florindo goes to get it)

p

What have you made me do? — I shall repent it!

COLOMBINA.

p

Si - lence!

pp

COLOMBINA.

No time now for repentance.

FLORINDO. (Returning with glass)

Here it is! My poor

smorz.

COLOMBINA. (Rosy over Rosaura)

Well.. yes.. I know it

Sostenuto.

riten.

FLORINDO.

dar-ling! I would do an - y - thing — to make her bet - ter....

p *p*

COLOMBINA.

a tempo

I know it, For I would do the same. I would do, if I

could do An - y-thing to serve you both. For exam - ple: I, that am not a gen - tle, high-born

Col.

lady, I, that care not at all what o - thers are do - ing, Per -

Col.

haps... I might.. go there, In-stead of my mistress, go, And then

più p

COLOMBINA.

tell her the truth of what I've seen! FLORINDO. How would this do as a man to dis -

Our rules ad - mit no wo - men.

mf

COLOMBINA.

guise me? Me? Cu - ri -

FLORINDO.

p *cresc.* *ff*

I be - lieve in my heart eu - ri - o - si - ty moves you!

ff

Col.

riten. *a tempo*

o - sity? When I know it all? Ah, you have much to learn of Co-lom-bi-na!

p *pp*

Col.

(Takes Florindo aside)

Now I have it..... Just out of kind - ness,

f *p* *fp*

Col.

I might tell her a lit - tle falsehood, I might tell her I've been there, That I've seen and know it

COLOMBINA.

all. But how shall I be suc-

FLORINDO.

No - bly planned and no - bly spo-ken! Rich - ly, rich - ly I'll re - ward you.

f *p*

Col. cess-ful If I can-not tell her something? I sup-pose you have a pass-word?

ROSAURA. (Listening)

She will be -

Fl. „Here's to friendship!"

ROSAURA. COLOMBINA.

guile him! Do you gath - er there this eve - ning? Ah, and you'll

FLORINDO.

There's a sup - per.....

f *pp* *p*

Col. stay there? Do you ring, or is there a knocker?

Fl. Say from eight un-til e - lev - en. There's a key for ev - ery

p

Col. Sim - ple key, or com - pli - ca - ted?

Fl. mem - ber. Well, it's ra - ther com - pli -

ROSAURA. (as before)

p

COLOMBINA. It is some - thing to know that. It is some thing, it is

cresc.

FLORINDO. On what sto - ry? An the cham-bers? Where's the dig - ging?

cat - ed. On the ground floor. Three and kit - chen. What's your

p cresc.

Ros. some-thing to know that.

Col. Trans - mu - ta - tion! Do you have beds?

f

Fl. mean - ing? Are you cra - zy? What for, when no one sleeps there?

f

f

COLOMBINA.

f

Are there .....

FLORINDO.

string.

Oh, there are tab - les, and chairs, and plates, and dish - es there, and sof - as and a

f *peresc.*

FLORINDO.

(Impatiently)

libra - ry, and plen - ty more u - ten - sils, nap-kins, tab - le-cloths, cooking ves-sels, and stoves..

COLOMBINA.

(Controls herself)

f *p* *rit. ad lib.* *a tempo* *f*

Ah!.. Yes, and stoves.. No-thing at all. Sure-ly it is a charming house — for

FLORINDO.

What is it?

sf *mf* *mf* *p*

Sostenuto. *a tempo*

Cnl. *p* *p*

com-fort. Keys! Could I for a mo-ment gaze up - on one? Keep qui - et!

Fl. *f*

(Impatiently) This is too much!

sf *p* *pp*

COLOMBINA. *ppp* *In tempo, tranquillo.*

She's re - viv - ing! Speak not! Will you keep si - lence?

FLORINDO. *p*

Oh, what glad-ness! Ro - sau - ra!

pp *ppp*

riten.

COLOMBINA. FLORINDO. (hesitating) *p* COLOMBINA.

And... now leave us! Must I real-ly? Yes, real - ly! You think you could remain When

espress. *f* *p* *pp*

sempre con pedale

COLOMBINA.

I un - lace her bod - ice To aid her breath - ing?

FLORINDO.

Oh no! 'Tis true I was not

sempre più tranquillo

(Aside) *p* *sempre più tranquillo* *f* (Aloud)

Col. The youth is tru - ly mod-est! Come, be not too au - da-cious, but

Fl. think - ing.

ppp

COLOMBINA.

leave us!

FLORINDO. *pp* (Goes to exit) *dim.* (Exit with deep sighs)

I'm go - ing..Commend me to her! But I so love her, forgive me! Ah! Ro - sau - ra!

dim. *pp*

ROSAURA. (In a low voice, lying still) *pp*

Is he gone? What's the

COLOMBINA. (Looks off, in a low voice) *pp*

Just a moment...

perdendosi

smorz.

ROSAURA. (Jumps up gaily) *più f* *a tempo, con brio.*

matter? On, poor Flo-rin - do! (Both burst into merry laughter)

COLOMBINA. *f*

He is gone!

ff

(Quick Curtain.)

cresc. *sf* *sf*

(End of the 1st Act.)

Act II.

Scene I.

A room in the house of LELIO.

Allegro assai. Curtain rises.

sf *sf* *cresc.*

ELEONORA. (rummaging in the pockets of her husband's clothes.)

rit.

Yes, my hus-band's a mon-ster. There's no reas-on-ing with him.

sf

Poco meno mosso.

Ele. But let him rage and stamp and swear— I still will steadfast-ly de-clare,

p

Allegro assai.

Ele. I'll know it all, What there they do With in that hate-ful, God-for-sak-en dwell-ing!

f *sfp*

ELEONORA.

What's this? 'Tis his hand-ker - chief, With a knot tied! Now wath can be the mean-ing?

Ele.

Well, try an - o - ther po-cket.

Ele.

Two new keys now re ward me, And here's a let - ter!

Meno mosso.

Allegro assai.

Ele.

Of course, I am not in - quisi-tive, But this is really in teresting...

(Reads) Quasi parlato.

Ele.

„To Si-gnor Le-lio Scar-ca-val-li, et ce-te-ra et ce-

(Sung) (Reads) (Sung)

Ele.

te - ra. Who is the wri - ter? Panta - lo - ne dei Bi - so - gno - si. Ah! one of his boon companions!

sfp *sfp*

accel.

parlato, con crescente allegria

cresc.

Ele.

(Reads) I send you two new keys, since for security I have had the locks changed, my servant having

passa senza respiro dalla parola al canto *f* (Sung)

Ele.

lost one of the old keys. We shall expect you at the usual hour. Farewell. I

Maestoso.

f

Ele.

have him! I have him! Now wait till I catch him! My hour is ap - proaching. At

f

p *f*

Ele.

last I shall tri - umph! He can - not es - cape me. 'Tis fate has betrayed him! He'll try to dis - semble, But

p *f* *cresc.*

rit. *a tempo*

Ele. all will be use less. At last shall a wo - man. By pa - tience and guile, Get the

Ele. best of her hus - band in glo - ri - ous style! At last shall a wo - man. By

Ele. pa - - tience and guile, Get the best of her hus - band in glo - ri - ous

rit.

a tempo *p*

Ele. style! Here he comes! He is up at last.

fp *dim.*

pp

Ele. I had best put the let - ter back in his pock - et. To raise no sus - pi - cions!

sf

Scene II.

Moderato.

ELEONORA.

What should I know a - bout it?

LELIO.

Has my man not come back yet? I ad-mire your po-

Ele.

He's been gone for an age, I should fan-cy si - gno - re.

Lel.

lite-ness!

Ele.

There on the chair: That's

Lel.

I must go out at once where have you put my clothes? Come and help me dress.

(helps him)

Ele. — a nice way to ask me!

molto f

Lel. Be so kind as to help me...

f

f

dim.

ELEONORA.

You'll be going to blow now?

p

LELIO.

To blow? Do I play the trom-

pp

ELEONORA. *riten.* *p ad libitum.* *a tempo*

As if you did not un-derstand! I mean blow in your furnace. I've reas-on for be - liev ing That in your

LELIO.

bone?

p

Ele. den some thing pre-cious you are mak - ing.

f

By trans-mu -

f

Lel. Some thing pre - cious?

f

ELEONORA.

ta - - tion! LELIO. Then tell me what you do there!

f

What ri-di - cu-lous stuff! Do? Why, no-thing.

f *f dim.* *p dim.*

f

ELEONORA. *riten.* - - - - - *a tempo* *pp* LELIO. *cresc.*

pp

And yet... I wish you would be sen - si-ble, my dear E - le - o -

più p *pp*

ELEONORA. *cresc.*

I will try, when my hus - band is.

LELIO.

no - ra! You'd real-ly bet - ter have a care Lest in the end

a tempo, vivacemente

riten. *p* *f*

El. I mean to know it yet! (Menacingly)

Lel. your foolishness go too far! Just let me hear you say that once more and you'll re-

f *p* *f*

p *con dolcezza* (Retreating)

El. You won't be - lieve me, but I'll... Know it yet!

f *più f*

Lel: pent! You'll?... Ha! this is too much!

p *sf*

ELEONORA. (Slams door in his face)

Yes, I shall, merely to spite you, Find it out, find it out, find it out!

f *sf*

ELEONORA. (Puts her head through door)

f

Yes,

p LELIO. (he will go)

I'd bet - ter go a - way now, or I'll do some thing to her!

p

ELEONORA. (leaves) *f* LELIO. (Slams door once more)

you old sin ner, I'll know it yet! I've borne all I can bear!

sf *ff* *stacc.* *ff*

Lel.

ff

No! hor - ri - ble wo - man!

mf *ff*

Lel.

No! No! naught shall you know!

ELEONORA.

(Puts her head trough another door)

(disappears)

Lel.

You dev - il's own tor-ment, no! no! I'll know it yet!

col canto

Allegro assai.

LELIO.

f

Ha! away! away! If I stay I shall do mur-der!

(Disappears)

ff stacc.

sempre più

ELEONORA.

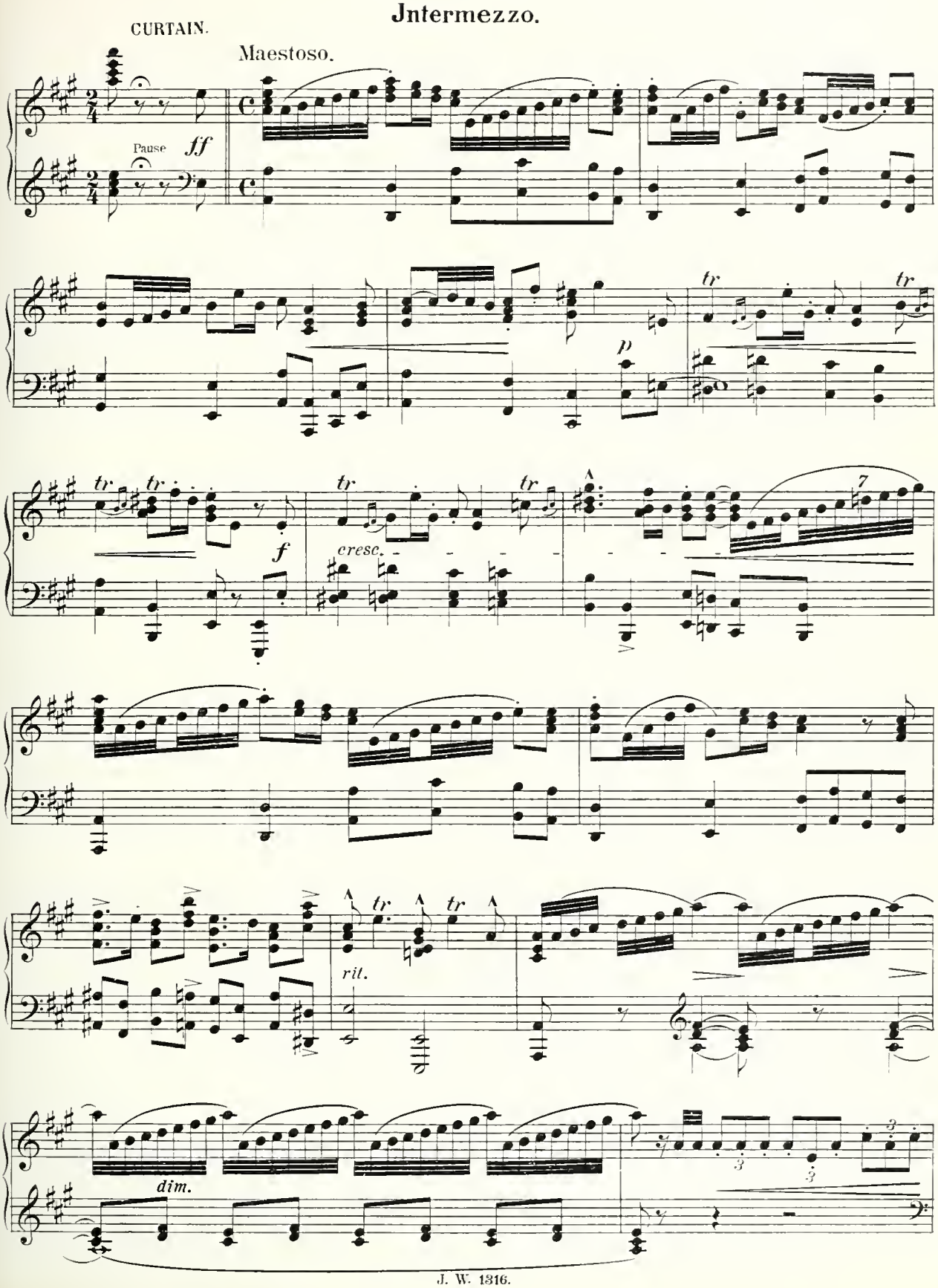
(Heard off)

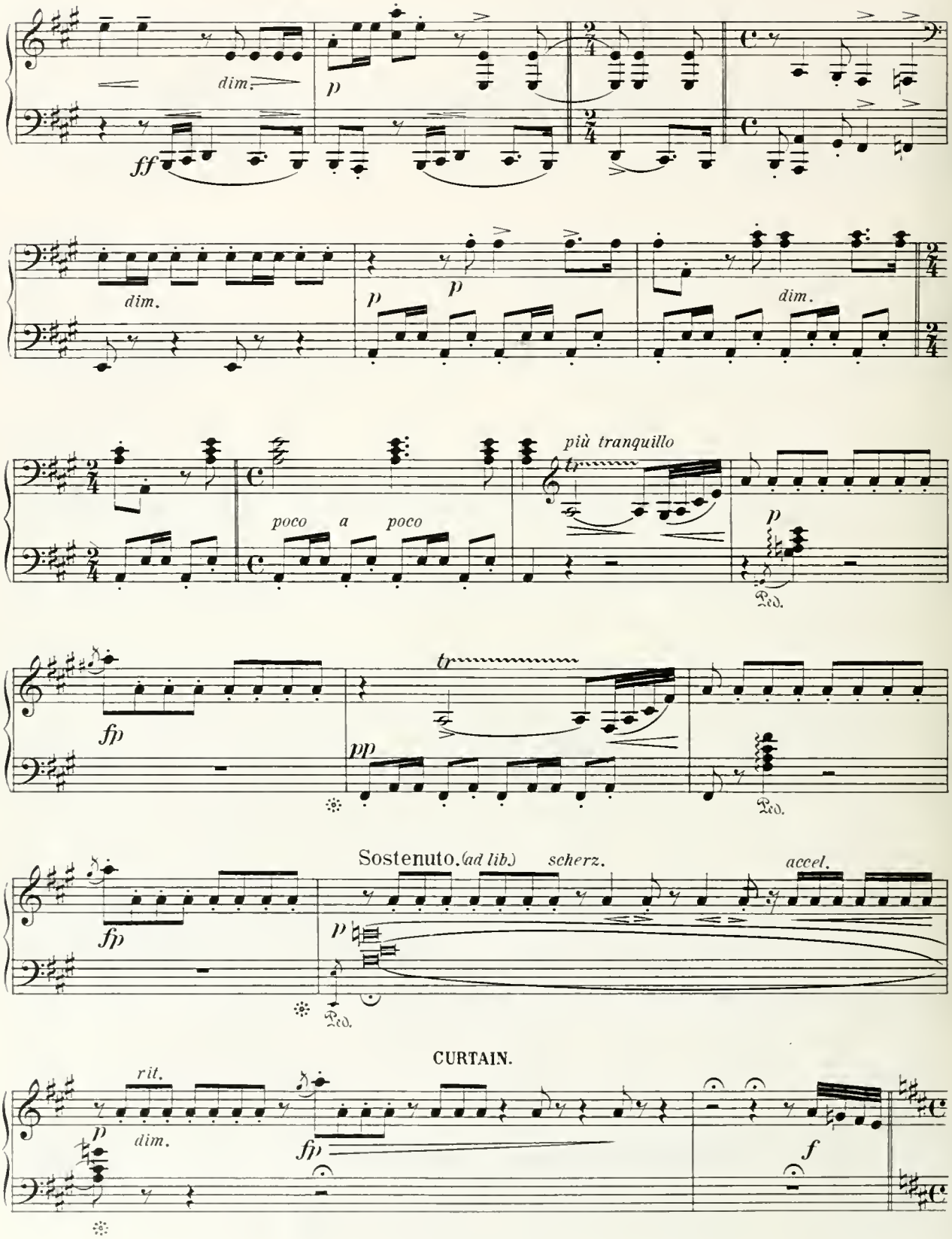
accel.

...know it yet!

ff

Jntermezzo.




dim.
ff
p
dim.
p
p
dim.
più tranquillo
poco a poco
p
Ped.
fp
tr
pp
Ped.
Sostenuto. (ad lib.)
scherz.
accel.
fp
p
Ped.
CURTAIN.
rit.
p
dim.
fp
f

Scene III. (A room in Ottavio's house.)

Allegro giusto. BEATRICE at her embroidery. To her enter ROSAURA and COLOMBINA.

COLOMBINA.

Oh! oh my gracious

ROSAURA.

Ah, dearest mo-ther, only lis ten! 'Tis mine to speak, because

COLOMB.

mis-tress! If I don't speak, I'll die of a - po - ple - xy.

animando

Ros.

so well I faint-ed. 'Tis mine, I say, 'tis mine!

Col.

'Tis mine, that sug-gest-ed the faint-ing! No, no, 'tis mine, tis

ROSAURA. *riten.*

'Tis mine!

COLOMBINA.

mine! 'Tis mine!

BEATRICE.

What's all this? Like a pair of cackling chick - ens You both dis-pute the

Moderato.

BEATRICE. word! Speak out, one or the o-ther! (Pause) *poco rit.* ROSAURA. Well, which one? COLOMBINA. You shall

sf *p* *p*

COLOMBINA. (With affected humility) speak— are you not then the mis-tress? *più dolce* Più moderato. ROSAURA. What, really? Speak be-fore the ac-com-plished Colom-

ROSAURA. bi-na? (Pause) *poco rit.* (Bursts out) COLOMBINA. Allegro assai. It is just this, that at last we hold the se-cret!

f

BEATRICE. I'm waiting. That's

sfp *f*

ROSAURA. We've got the combi-na-tion!

f

COLOMBINA. We've got the combi-na-tion! We've got the mystic password now their guarded door to op-en. Know all a-bout the

f *p* *crescendo*

BEATRICE. no-thing new.

p

ROSAURA. *cresc.*

chambers... dark-ness...

COLOMBINA.

house and all a hout the cham-bers! We could go in the dark-ness Not lose our way one

cresc.

Ros. mo - ment... *riten.*

Col. mo - ment... One thing a lone is lack - ing... BEATRICE. 'Tis the key of the

ROSAURA. Moderato.

You've guessed it.

BEATRICE.

door. Oh, that's a tri - fle!

p *dim.*

Allegro giusto.

COLOMBINA. *p*

'Twill be leas-y to get one— They have them in their pock-ets. We'll man-age

sf

COLOMBINA.

that!

ROSAURA.

Twould be fine to sur -

BEATRICE.

Quite like - ly, your long fin-gers are prac-ticed.

pp

Ros.

prise them this eve - - ning...

COLOMBINA.

Mean-time you might be

Bea.

Be care - ful... here they come.

COLOMBINA.

think - ing Ab - out some clev er plan.

riten.

I too will not be

sf p

sfp

a tempo

Col.

i - - dle, But help you all I can.

p

Scena IV.

rit. - - - - - - - - Andante sempre più tranquillo.

OTTAVIO. Enter OTTAVIO and FLORINDO.

Ah, yes, my daugh-ter is like all o-ther wo men, And you

Sostenuto.

Ott. deal just the same with them, Flo - rin - do, as you deal with the weath-er: En-joy the cheer ful

Ott. sun shine. Lie close when the storms rage, Pa tient ly wait for clear - -

ROSAURA. *accel.* - - - - - - - - *al*

Ah, my good fa-ther gives out ex-cellent coun-sels!

OTTAVIO.

ing.

BEATRICE.

That's the best thing that he does, to stir our an-ger...

espress.

accel. - - - - *f* - *al*

Più moto. (Moderato.)

OTTAVIO.

I pray you, Co-lom-bi-na, O best of wait-ing mai-dens, To be so

fp *rit.* *f* *p*

riten. COLOMBINA. *a tempo* Allegro. (Aside to Beatrice) (Exit)

I will go for the cof fee. Look in his pock-et for the keys!

OTTAVIO.

very kind as to serve us with out de lay.

p *f* *p* *sf* *f*

riten. OTTAVIO. Moderato.

Ro-sau-ra what is wrong with your Flor-in-do?

ROSAURA.

No - thing. OTTAVIO.

Well, then— why this be - ha-viour the re verse of ca-ress-ing?

ROSAURA.

Twas but a pass - ing mood, pa - pa.

(Lightly to Florindo)

Heaven's blessing be up - on you! 'Tis as I said: Wait in

p *pp*

riten.

OTTAVIO. ROSAURA. (Ironically)

pa - tience... Till the clouds go ov - er!

BEATRICE. *rit.*

My hus - band,

f *p*

rit.

Allegro moderato.

BEATRICE.

may I ask What means your at - ti - tude? Why don't you set tle down in com fort here?

OTTAVIO.

I must soon

mf *p*

BEATRICE.

Then may I know With - er my lov - ing spouse in tends to go?

OTTAVIO.

go out.

I have a

sf *sf* *p*

OTTAVIO.

vi sit to pay to a man Who ma-ny kind-ness-es for me has done.

BEATRICE.

And do you

sf *sf*

BEATRICE.

think your present costume suit-a-ble? He will su-pose you do not know the world.

OTTAVIO.

I do not

sf

OTTAVIO. Molto cantabile (*un poco più moderato*)

FLORINDO.

care. Ro-sau-ra, you can-not fan-cy How I have suffered with you!

p

FLORINDO.

And now how are you feel-ing?

ROSAURA.

Much bet-ter now. I have dined...

FLORINDO.

The

Fl.

time you lay un con scious Seemed end less to my heart. I feared I too was

p *cresc.* *rit.*

ROSAURA. *a tempo* — Tempo I°

Tell no one what I did. Of course he will!

FLORINDO. dy - ing Flo - rin - do will o - bey.

BEATRICE. *f* (To Ottavio) At least al -

p *dim.* *sf* *p*

BEATRICE. low me first to cleanse your coat of dust. (Pointing to Ottavio's coat) But you must take it off. I've no more

OTTAVIO. You wish to? Then proceed. No.

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

Bea. pa tience! (To Rosaura) FLORINDO. *p* Could I but read your in most

Ott. Then do with - out it.

Poco più moderato.

sf *p* *p*

ROSAURA. You have a key that o pens it. Then go your way, for

Fl. heart! Tis my pro mise for bids.

Più largamente.

ROSAURA. *riten.* (Aside) *pp*

all I care! If I a void his glance, He will sure - - ly give

FLORINDO.

Ah, Ro - sau - ra!

f *pp*

Ros.

in to me, And af ter all my wait ing I'll gain the vic - to -

Fl. *p*

(aside) 'Tis on - - ly love that makes me En -

ROSAURA. *p*

ry. And af ter all my wait - ing I'll gain the vic - - to - -

BEATRICE. *f*

(aside) There nev er was a mort - al So stu pid as my -

FLORINDO. *p* *dim.*

dure such grievous pain. Though oft I fear my cour - age Will yield be - neath the

OTTAVIO. (aside) *f*

The mo ment calls for

f dim. *p*

Ros. *p cresc.* *cresc.*
ry. E'en though a feel - - - - ing

Bea. *p cresc.*
lord! No there nev - er was a mor - tal So stu - pid as my lord!

Fl. *p cresc.*
strain. That oft I fear my cour - - -

Ott. *p cresc.*
si lence, I must not say a word I must not say a

p *cresc.*

animando - - - - - - - - - - - *cresc.*

Ros.
warns me A gainst such cru - - el - - -

Bea.
No, there nev - er was a mor tal So stu - pid as my lord... So stu - pid as my

Fl.
age Will yield be neath the strain, be neath the strain, Will yield be neath the

Ott.
word I must not say a

sf animando - - - - - *sf* - - - - - *sf* - - - -

Ros. — *riten.* *ritard.* *a tempo largamente* *f*

ty Soon must his pur pose

Bea. — *f* *dim.*

lord! A bomb night burst be neath him, He would not say he would not say a

Fl. — *f* *espress.*

strain. Her sweet de light ful kind ness, Her

Ott. — *f* *dim.*

word. Ot - - ta - vio! If she still hopes, still hopes to

ritard. *a tempo largamente*

sf riten. *sf* *sf* *f* *sf*

Ros. — *dim.* *p* *espress.*

weak - - - en, Soon must his pur-pose weak - en,

Bea. — *p*

word. No he would not say a word, No he would not say a

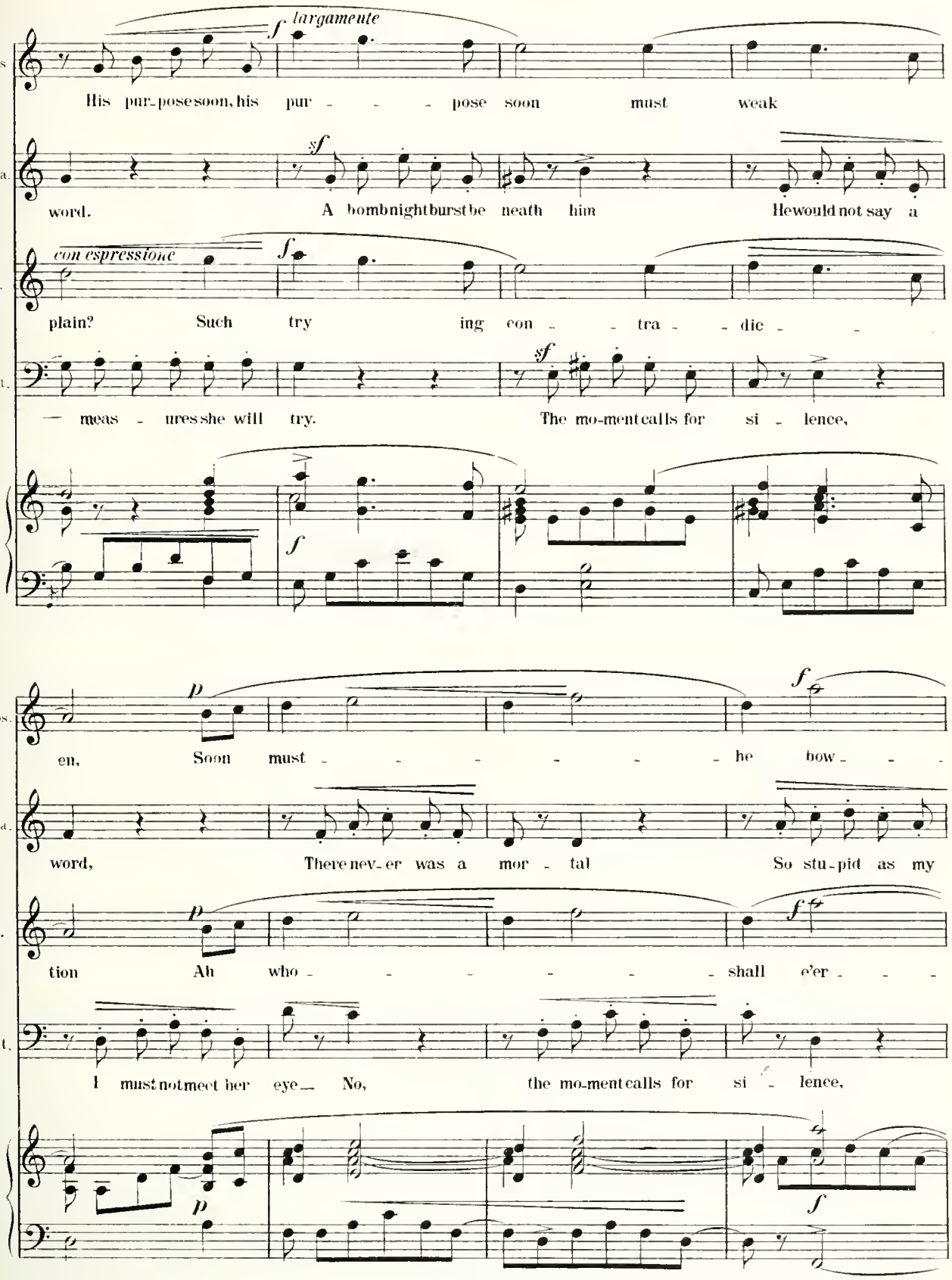
Fl. — *p*

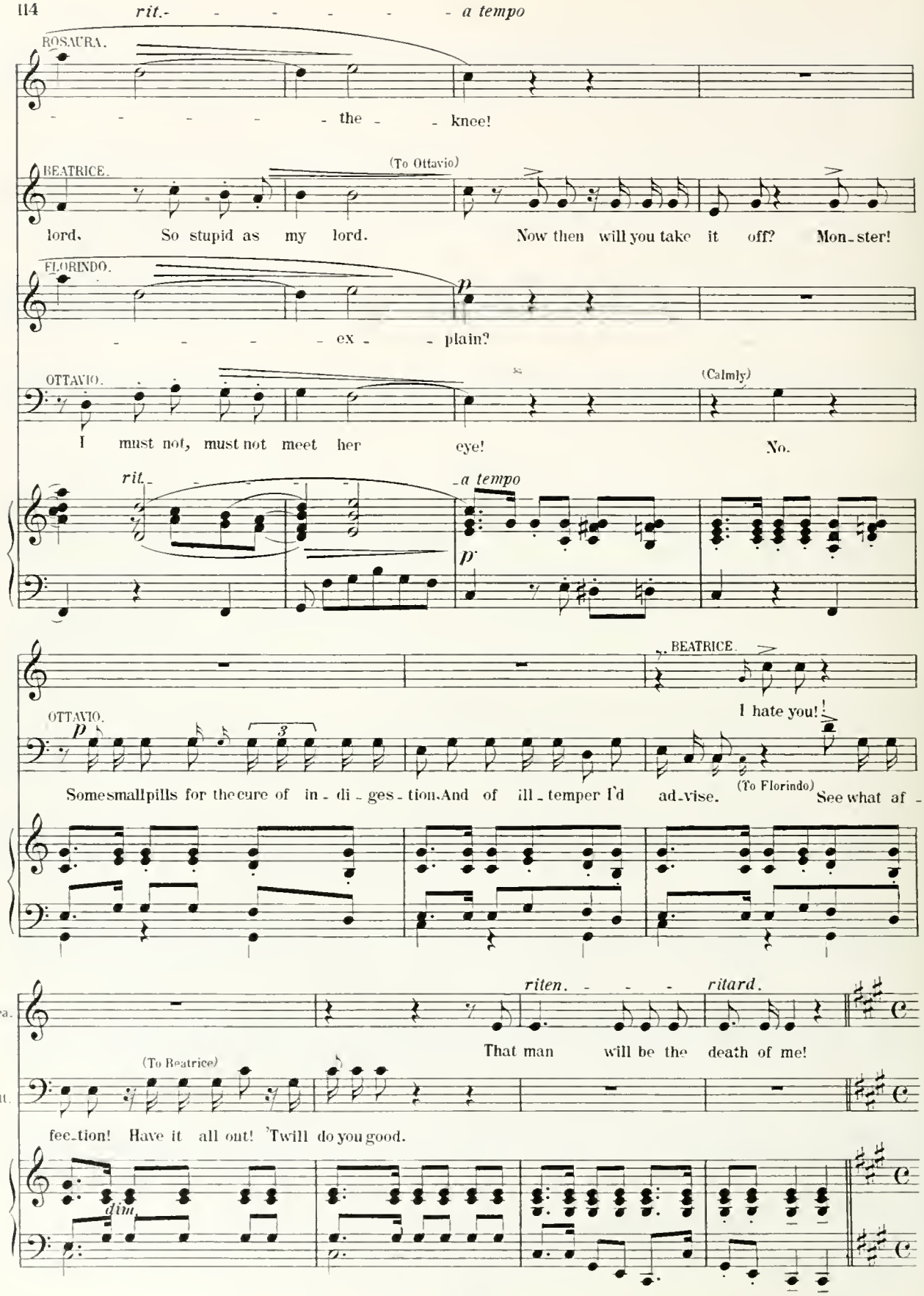
ter - ri - ble dis claim, Such try - ing con-tra - dic - tion Ah! who shall e'er ex

Ott. — *p*

con - - quer, All measures she will try, Yes if she still hopes to con - quer, All

dim. *p*


Ros.
f largamente
His pur-pose soon, his pur - - - pose soon must weak
Bea.
sf
word. A bomb night burst be neath him He would not say a
Fl.
con espressione
f
plain? Such try ing con - - tra - - dic - -
Ott.
sf
— meas - ures she will try. The mo-ment calls for si - lence,
f
Ros.
p
f
en, Soon must - - - - - - he bow - - -
Bea.
word, There nev-er was a mor - tal So stu-pid as my
Fl.
p
f
tion Ah who - - - - - - shall e'er - - -
Ott.
I must not meet her eye— No, the mo-ment calls for si - lence,
p
f


rit. - - - - - - a tempo
ROSAURA.
- - - - - the - - knee!
BEATRICE.
(To Ottavio)
lord. So stupid as my lord. Now then will you take it off? Mon-ster!
FLORINDO.
p
- - - - ex - - plain?
OTTAVIO.
(Calmly)
I must not, must not meet her eye! No.
rit.
a tempo
p
BEATRICE.
I hate you!
OTTAVIO.
p
3
Some small pills for the cure of in-di-ges-tion. And of ill-temper I'd ad-vise.
(To Florindo)
See what af-
riten.
ritard.
Bea.
That man will be the death of me!
(To Beatrice)
Ott.
fec-tion! Have it all out! 'Twill do you good.
dim.

Scena V.

Poco più mosso.

COLOMBINA. (Re-enter Colombina) *rit. molto*

Cof - fee is here! OTTAVIO.

I'm glad of that. Let me but drink it in

mf

a tempo

OTTAVIO. COLOMBINA. (aside to Beatrice) BEATRICE. (aside to her)

peace. Have you suc - ceed - ed? I have had no good

p *fp* *m. s.*

BEATRICE. COLOMBINA. (as before) (To servant)

for - tune. Watch me! Give it here. *(ad lib.)*

f *p*

Allegro.

COLOMBINA. (Cuckoo clock strikes. Colombina takes tray from servant, goes to hand coffee to Ottavio, and as if by accident spills it on his coat) (points to servant)

ff

Ah holy Mother! One more clumsy ac - tion of this stu - pid

BEATRICE.

Look there!

OTTAVIO.

What's the mat - ter?

ff

COLOMBINA.

fel - low!

riten.

What a

BEATRICE.

See those spots though?

FLORINDO.

I hope it did not burn you.

OTTAVIO.

No it's no - thing.

fp *cresc.* *fp*

accel.

ROSAURA.

How dread — ful!

Allegro assai. *(quasi due volte più mosso.)*

Pure cold wa - ter is the best thing To take

COLOMBINA.

pi - ty!

Pure cold wa - ter is the best thing to take out a cof - fee

BEATRICE.

Pure cold wa - ter is the

FLORINDO.

Pure cold

f *ff* *p*

Ros. out a cof - fee stain. Pure cold wa - ter is the best thing to take

Col. stain. Pure cold wa - ter is the best thing to take out a cof fee -

Bea. best thing to take out a cof - fee stain. Pure cold wa - ter is the

Fl. wa - ter is the best thing to take out a cof - fee stain. Pure cold

S

Ros. out a cof-fee stain pure cold wa-ter, pure cold wa-ter!

Col. stain pure cold wa-ter, pure cold wa-ter!

Bea. best thing to take out a cof-fee stain pure cold wa-ter, pure cold wa-ter! (Aside) p What a

Fl. wa ter is the best thing to take out a cof-fee stain pure cold wa-ter, pure cold wa-ter!

S

(Takes coat from Ottavio and exit with it)

fp COLOMBINA. Quick - ly let me have your coat!

BEATRICE. treas sure of a ser - vant! f Here Gius -

f stacc.

BEATRICE.

ti - no go now and bring an - o_the coat for your mas_ter. The air is fresh to

f *p*

Meno mosso.

ROS. (Runs to window)

BEATRICE.

day; he might take cold while wait - ing. I am

OTTAVIO.

Yes rea - ly.... I do feel chil_ly.

p

OTTAVIO.

Ros.

clos_ing the win - dow. O, what charming at - tentions! (to Rosaura) How now,

ROSAURA. (To Rosaura, who retreats from window)

p

I am bash_ful... (bashful) *pp* 'Tis

BEATRICE.

What for?

OTTAVIO.

what is the matter? *riten.* What for?

dim. *più dim.* *pp*

ROSAURA.

those un - civ - il neighbours, I saw them stare at me.

BEATRICE.

Here's

OTTAVIO.

Ha! ha! how nice and sim - ple!

pp a tempo

f

(Aside)

FLORINDO.

dolce

Bea.

the coat. Ah, my love, your cheeks' sweet blush - es Fill my

Ott.

It's a bout time

(Servant brings another coat)

p

FLORINDO.

heart with joy trans - cend - ant, Fill my soul with glow - ing love, Fill my

(Ottavio show sings of being about to sneeze)

BEATRICE. *rit.*

It's com - ing!

FLORINDO.

soul with glowing love!

f

OTTAVIO. No, it's not!

BEATRICE. Yes it's com-ing!

OTTAVIO. *a tempo* (Sneezes loudly) The cold has caught me

dim. *sf*

(Re-enter COLOMBINA)

Ott. now! Here are your gloves, si-gno-re. Here is your lit-tle snuff box,

mf

ROSAURA. (Aside) His keys too!

COLOMBINA. Your keys too Your hand ker-chief...

BEATRICE. (Aside) His keys too?

OTTAVIO. (To Florindo) Good. Well, the way things are

m.d. *p* *legato* *m.s.*

BEATRICE. I sup-pose in your club-house?

OTTAVIO. go-ing, we had best drink our cof-fee... and hast-en our de-

Poco riten. *con dolcezza*

(To Rosaura)

You'll ex-cuse me?

OTTAVIO.

part-ure. Let's go, my dear Flo - rin - do.

f *sfp*

ROSAURA.

tornando *al*

Go if you choose. OTTAVIO.

What's the mat - ter with you? 'Tis

sfp *f* *p*

Tempo.

(With a mocking curtsey)

Ros. Your humble serv-ant!

Ot. well to show po - lite - ness To your be trothed at least. I see

sfp *sfp*

OTTAVIO.

clear - - ly that I shall have to tame you In some well go verned con - vent Be -

ROSAURA.

riten.

Save —

OTTAVIO.

stow you for your wel - fare.

BEATRICE.

f

Hus band! Nev - er!

Ro - sau - ra in a

sf

fp

cresc.

ROSAURA.

— me mam - ma!

COLOMBINA.

My dear young mis - tress go - ing to a con vent?

BEATRICE.

con - vent.

cresc.

Ro - sau - ra? My own

BEATRICE.

lit - tle one? You must have lost your sen - ses!

a tempo

OTTAVIO. (To Florindo)

f

Come, let us leave the

ff

Scene VI.

ROSAURA.

Flo-rin-do!

COLOMBINA.

Let him go his way! You'll see him soon a-

OTTAVIO.

(Exit, dragging Florindo with him)

place! A thun-der-storm is threat'ning.

dim.

riten.

ROSAURA.

Mo-ther, what shall I do If he puts me in a con-vent?

COLOMBINA.

gain. I have the keys!

p

a tempo

COLOMBINA.

Here they are!

BEATRICE.

(To Colombina)

(Seizes them eagerly)

Sil-ly girl! I'll not let him. Those said keys, if you've got them? You've a

p

p

COLOMBINA. ROSAURA.

Are the keys that fit our cel - lar! Ah,

BEATRICE.

won - der! And those in his pock - et...?

dim. *pp* *f*

ROSAURA.

bra - - va, bra - - va! Our clev - er Co - lom -

COLOMBINA. *f*

We tri - umph, we tri - umph, we

BEATRICE. *f*

Bra - - - va, bra - va! Our clev - er Co - lom -

cresc.

Ros. bi - na! We tri - umph, we tri - - - - - - - umph

Col. tri - - - - umph, we tri - umph!

Bea. bi - na! We tri - umph, we tri - - - - - - - umph

cresc.

Ros. now! I may go too?

Col. We must go.. (Aside) I must don my man's dis-

Bea. now! Yes, come! No, I tell you. There are some

p

Ros. Is it so? It could sure-ly do no

Col. gui-se. (aside) In-no-cent lamb-kin!

Bea. things a maid-en real-ly should not know.

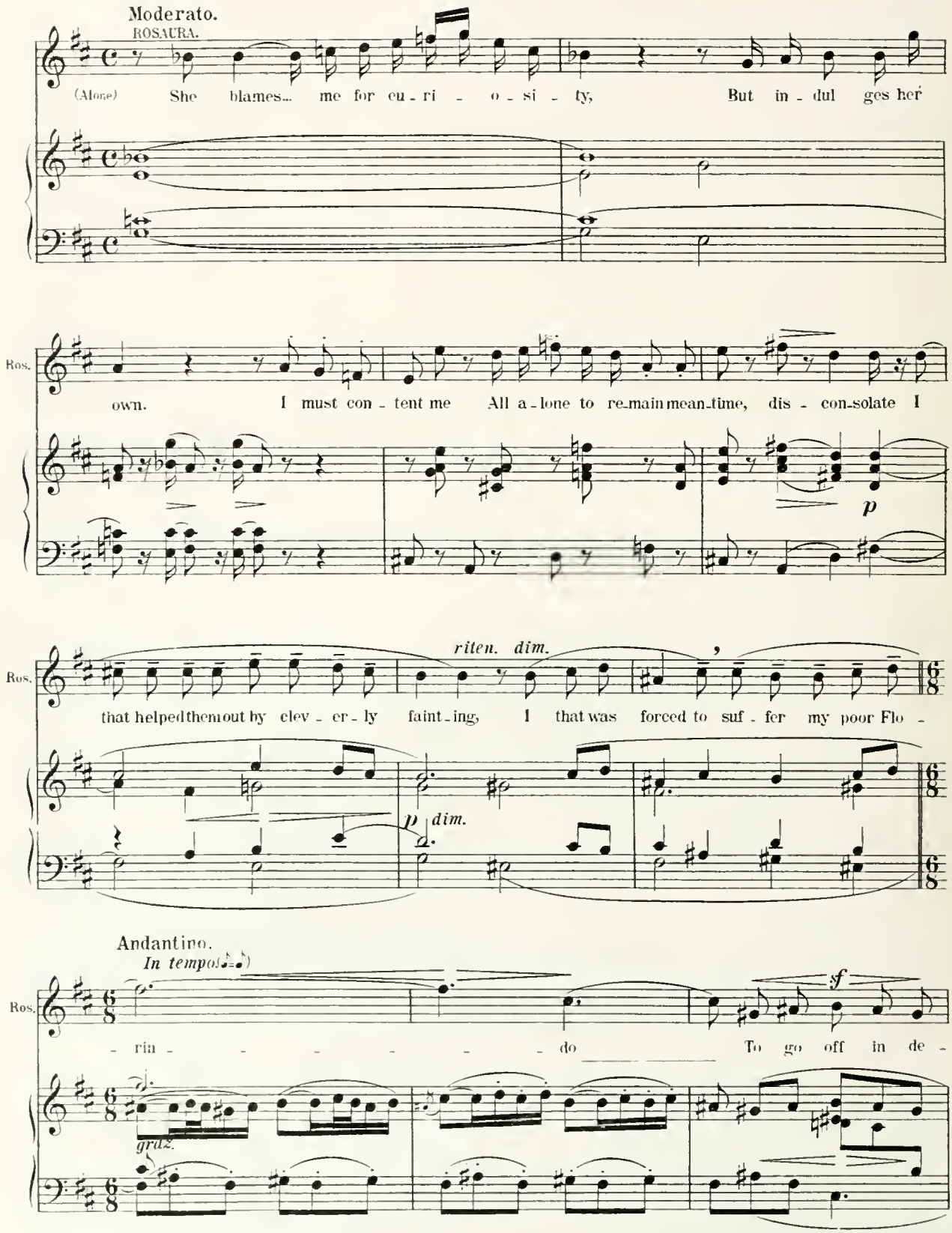
dim.

ROSAURA. harm If I made one of the par-ty.

BEATRICE. Oh, e-nough, you are too anx-ious. I have told you plain-ly

BEATRICE. no! (Exit with Colombina)

Scene VII.


Moderato.
ROSAURA.
(Alone) She blames... me for cu - ri - o - si - ty, But in - dul ges her
Ros.
own. I must con - tent me All a - lone to re-main mean-time, dis - con-solate I
p
Ros.
riten. dim.
that helped them out by clev - er - ly faint - ing, I that was forced to suf - fer my poor Flo -
p dim.
Andantino.
In tempo
Ros.
sf
- rin - - - - - - do To go off in de -
grdz.

(With a deep sigh)

Ros. spair! Ah! Ah! Ah!

rit. *più rit.*

cresc. *sf*

Andante cantabile.

Ros. on - ly for the, my sweet - - heart, I burn with pure af - -

p *sempre legato*

Ros. fec - - tion. Yet all my in - - ner feel - - ing I must still

rit. *a tempo* *p*

Ros. be con ceal - - - ing! Such

cresc.

Ros. is the law of hon - - our That binds a maid - en

cresc.

Ros.

here And then a dark sus - pi - - cion In my

Sostenuto. *dolciss.*

raddolcendo

Ros.

mind is not clear. Though when be - fore me

Ros.

he's stand ing, His eyes im - plore „For - give!"

dim.

Ros.

And ev - en when I flout his love, 'Tis by it that I

grazioso *molto rit.* *tornando al Tempo*

Ros.

live Yes, ev - enwhen I flout his love, In it I still be - -

Ros.

lieve

p

Ros.

Più mosso.

He is gone from me, a - las! Per-haps with me he's

p *sf*

Ros.

animando *agitato* *f*

an - gry! Oh no! He must have guessed the

f *più f*

Ros.

riten.

truth, That still for him I'm long - ing, long - - - - ing...

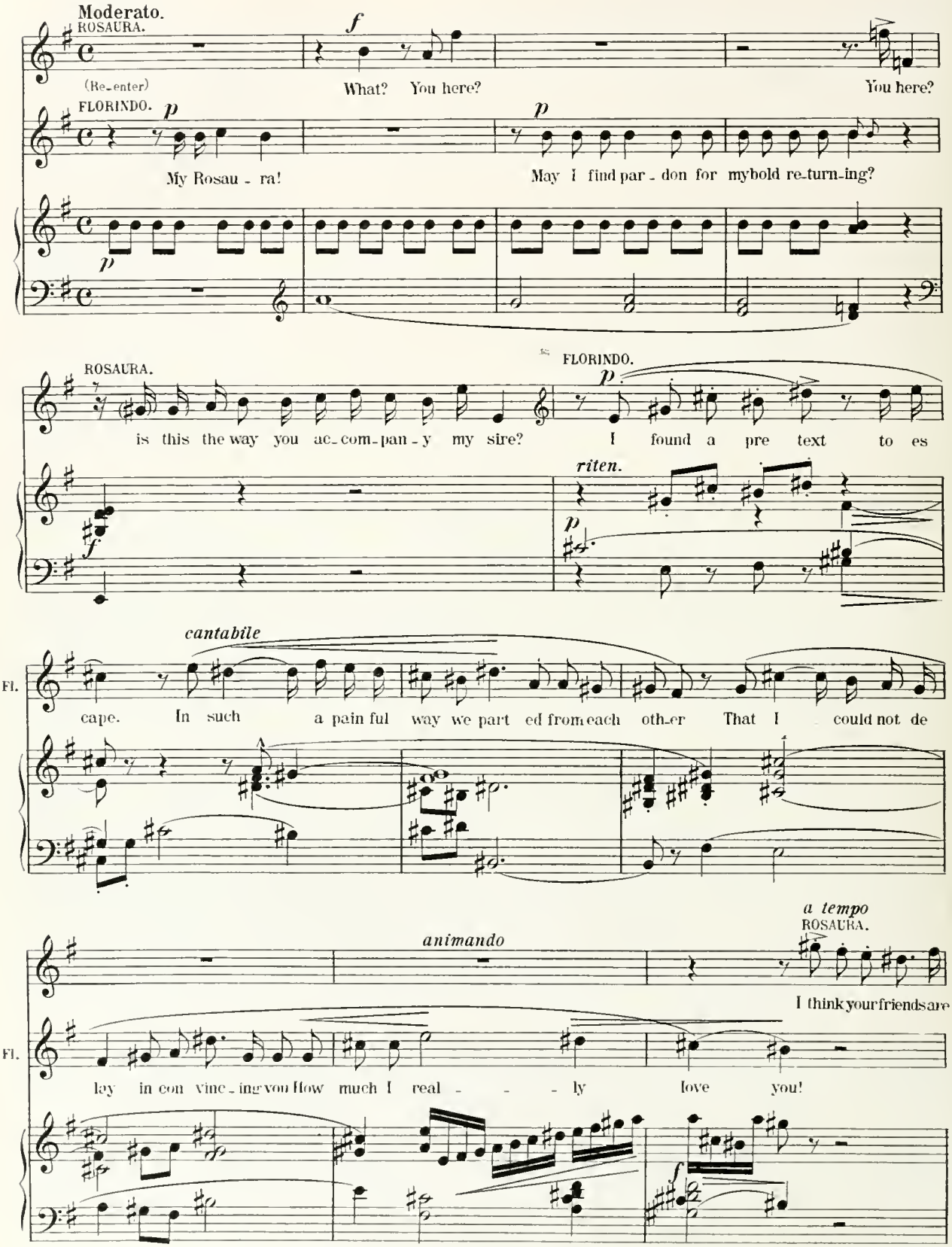
f

Ros.

have guessed my desire

p *dim.*

Scene VIII.


Moderato.
ROSAURA.
(Re-enter)
What? You here?
You here?
FLORINDO.
My Rosau - ra!
May I find par - don for my bold re-turn-ing?
ROSAURA.
is this the way you ac-com-pan-y my sire?
FLORINDO.
I found a pre text to es
riten.
cantabile
Fl.
cape. In such a pain ful way we part ed from each oth-er That I could not de
animando
a tempo
ROSAURA.
I think your friends are
Fl.
lay in con vinc-ing you How much I real - - - ly love you!

Ros. more to you than I. But sure ly you must see That 'tis they who di vide us, They come be-

Fl. Ah, no!

Ros. tween! What nev-er

Fl. Ah, speak not so, my love! If you re-quire it, I'll nev-er step a cross their threshold more.

Ros. more? I'll take you at your word. But still I must be-cer-tain.

Fl. Yes, from this moment. I'll give my oath to-

Ros. O fie! it is a sin to swear. Nay ra-ther...?

Fl. make you so. Oh, what? Nay,

pp *a tempo*

Ros. Place your keys in my keep - ing.

Fl. rath - er? Why do you tempt me? Would you have me a

ppp *f*

FLORINDO. mock - e - ry A - mong the men that know me?

ROSAURA. *Peresc.* Ah! is it not rath - er you that are

cresc. *peresc.*

Ros. mock - ing Ro - sau - ra, By pro - test - ing a feel - ing that is not

p

ROSAURA. *f* (Sits disdainfully) *riten.* in your heart?

FLORINDO. *f* Oh, you are rend - ing my poor heart a sun - der! A - las!

f

allarg. molto

Fl.

my love you're doubt - ing. Then you have

Molto mosso, ma cantabile.

Fl.

nev - er no tieed How if my am' rous hand but touched your dainty ves-ture, In ec - sta - cy would

Fl.

trem-ble Each fi-bre of my bo - dy, So that in low - ly re - ver-ence My knee

riten.

(Kneels to her)

Fl.

must bend be - fore you: How each least thing I en - vy that waits up en your beau - ty, the

Fl.

veil that falls a round you, the book in which you're read-ing, The fan that brings you coolness, And your

cresc.

Fl.

close fit-ting bo-dice, E'en the per fume that is waft-ed from your silk-en ker-chief. Nay, still

p *cresc.*

Poco ritenuto.

Fl.

fur-ther, your can-a-ry, Your dain-ty lit-tle lap dog That in his play dis-

p

a tempo

Fl.

turbs the la-ces and frills of your gar-ments. Yes, e'en the small est

cresc.

Fl.

tri-fles, A brace-let, A rib-bon, A flow-er Aye, the lan-guish-ing

f

Fl.

rose that up - on your swell-ing bo - som Still trem-bles in its long-ing Know-ing but one de -

mp

riten. - - *allarg.* - - Sostenuto assai. *(due volte più lento.)* *rit.*

cresc.

Fl.

sire! Midst those li - lies and ro - ses, fair - er than all, to ex - pire! —

molto cresc. *f* *f*

Allegro con fuoco. *(in due)* ROSAURA. (Seductively)

Fl.

Were but your love for

ff

Ros.

me real - - ly so strong, You would prove it by bring-ing

p

ROSAURA. (Rises quickly)

sa - cri - fice - s. *f* Now

f FIORINDO.

Take them, aye, take them, But my hon - our leave!

f

Più mosso ancora. *(agitato.)*

Ros. list - en! One last chance I'll give you — nev - er an - o - ther. Those

fp

Ros. keys you now will give me, Or else all hopes of Ro-sau - ra re - sign. This time I

rinf.

cresc.

fp

Ros. mean it, And if I should fal - - - ter And once a gain for give you, May the

ROSAURA.

f *rit.* *a tempo*

light nings of heaven chastise my weak - ness!

FLOPINDO.

Ah, take them now! Your will at last has

f cresc.

p

ROSAURA.
ritardando

p

Ah, now I

FLORINDO.

(Gives her the keys)

tri - umphed. But nev-er break my heart With such ap - pall - ing men-ace!

pp

ROSAURA.

dolce

Andante sostenuto. (*i* = ♩ *come prima le* = ♩)

have them! Bless-ings come and rest on - you because at last you've given peace to my

m.d.

m.s.

p

Ros.

bo-som! And in my hand, O lov er true, I pro - mise, They shall be safe - ly

riten.

p

Ros.

Più sostenuto.

guard - ed. My

p

pp espress.

In Tempo tranquillo. *(sempre con grazia)*

ROSAURA.

heart how it leaps in re-joic-ing, How it strives to break out of its prison As

p FLORINDO:

My heart how it leaps in re - joic-ing, How it strives to break out of its prison, As

(dolce)

(In Florindo's arms)

Ros. if it saw love's balm-y, ra - di-ant, beaut-i - ful sunshine stream down from ab-ove! Oh could

Fl. if it saw love's balm-y, ra - di-ant, sun - - shine stream down from ab-ove! Oh

stacc.

Ros. I, all else now for - get - - - ting, Live ev - er, en -

Fl. could I, all else now for - get - - - ting, Live ev - - er en -

dim. *rit.* *a tempo*

Ros. wrapped in these dear arms! Flo - rin - - -

dim. *rf*

Fl. wrapped in these dear arms! Ro - sau - - - -

rit. *smorz.* *rit.* *tf*

dolce

Ros. *p* do, my ad-o-ra-ble dar-ling, How sweet to es-cape from all per-ils, To

Fl. *p* ra, my ad-o-ra-ble dar-ling, How sweet to es-cape from all per-ils, to

p

Ros. rest from my sor-row-ful doubt-ing at last, Be at place in your arms! Oh

Fl. rest from the pangs of my sor-row ful doubt-ing at last, Be at place in your arms! Oh could

Ros. could I, all else now for get-ting, Live ev-er, live ev-er, live ev-

Fl. I, all else now for get-ting, Live ev er, live ev er, live ev-

dim.

Ros. er, live ev-er, live ev-er in these dear arms! In

Fl. *dim.* er, live ev-er, live ev-er in these dear arms! In

col canto

dim.

Ros.

love's own bliss.

Fl.

smorz.

love's own bliss.

And when shall our long wait-ing be ov - er?

p sempre

Ros.

p

When - ev - er you... no, when my fa - ther chooses. Yes.... tell

Fl.

I'll speed at once to tell - him.

ROSAURA.

him soon— I mean,.... oh, tell him.... That now the clouds are

dolce

p

ROSAURA.

pass-ing. FLORINDO.

con espansione

f

And that at last the sun is shin-ing bright - - ly!

f

ROSAURA.

p (Aside) — *mezza*

Oh, I can hard - ly wait to use my new-found power! And so

Fl. — *mezza voce*

Dar - ling I am so hap - py

sempre p e dim.

Ros. — *voce*

am I Now you're mak - ing me blush!

Fl. — *dim.*

Why? My an - gel, here's my

dim.

Ros. — *dim.* — *smorz.* — *pp*

Till we meet a - gain! Yes, right soon! Ah! (They exit on opposite sides)

Fl. — *pp*

hom - age! Right soon? Ah!

smorz. — *pp* — *ppp* — *pppp*

(SLOW CURTAIN.)

a tempo

Act third.

Scene I.

A street in Venice, with view of a canal. On left the club-house.

(At rise of curtain enter PANTALONE from house, shutting door after him.) *no de*

Andante sostenuto.

lunga

p

Una corda. Ped. sempre

m. d.

p

pp

quasi trillo

pp

p

dim.

PANTALONE

Tis near the

smorz.

Pan.

time. But where is Ar - lec - chin? My -

p *pp*

Pan.

self I shall have to pro-cure the candles.

p *dim.* *f*

Scene II.

Più moto ancora.

Pan.

ARLECCHINO. (Enter ARLECCHINO with parcels and bottles.) Oh, have you got here at

My mas-ter dear, 'Tis you?

marc.

Pan.

last? Are you bring - ing the candles I or-dered?

Arl.

(Roughly.)

No, sir, no. I had

p *marc.* *f*

Pan. Then to the mer-chant my self I will go, Give the

Arl. not time.

Pan. or - der, And you'll fetch them. ARLECCHINO. Sir, of course I will fetch

dim. p f marc.

Arl. them. I will go The first good chance. For just

f marc. 3 m. d. m. d. m. s.

Arl. now I'm load_ ed down like an - y donk - ey, as you see_ And I

PANTALONE.

Hear the ras - cal! Waits

Arl. can't go in the house un - less you o - pen doors for me.

f

Pan. for the doors to o - pen! Oh, with pleas-ure!

Arl. Won't you? Soon will you see what a

p

Pan. I hope so— 'twill re-pay you.

Arl. (*da sè*) feast I've pre-pared you! He'll have e - nough of pay-ment when he

p *f* *p*

(Aside) *riten. e tornando*

Arl. set - tles.

dim.

Tempo di Barcarola.

Exit into house. A gondola passes slowly on canal. Voices are heard from it singing a barcarola.

Women.

On the Grand Ca-nal my dar-ling Came to glide with in my

Tenore (*Tenori*)

On the Grand Ca-nal my dar-ling Came to glide with in my

Bässe (*Bassi*)

Tempo di Barcarola.

arms, Fell in-to a gen-tle slum-ber, Feel-ing safe from all a-larms: Now she

arms Fell in-to a gen-tle slum-ber, Feel-ing safe from all a-larms: Now she

cresc.

(listening with emotion)

PANTALONE.

Ven-ice,

riten. *a tempo*

slept u-pon my shoulder, Now I waked her with my kiss-es But the

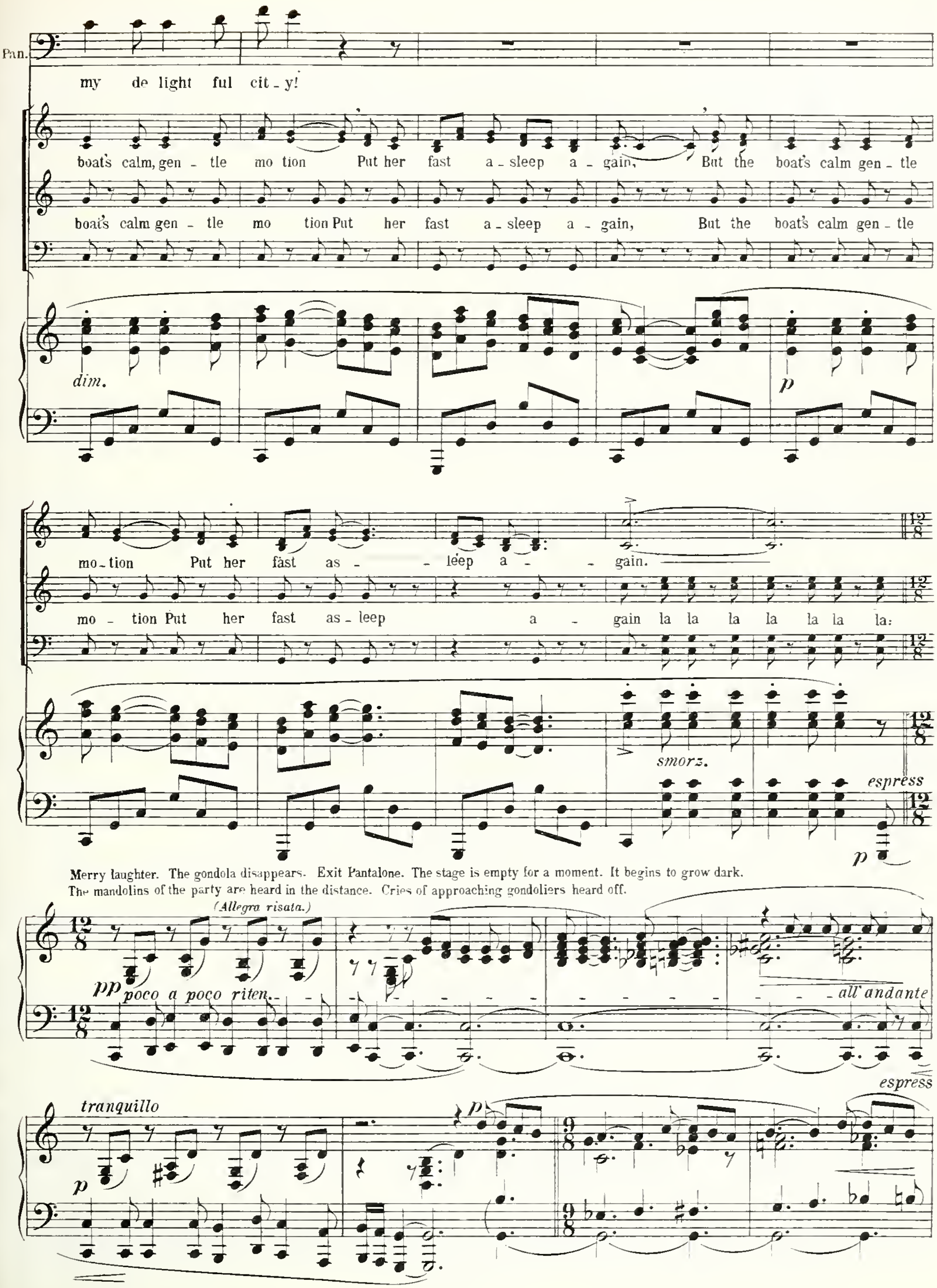
slept u-pon my shoul-der, Now I waked her with my kiss-es But the

riten. *a tempo*

f

blief die Ärm

J. W. 1313.


Pan.
my de light ful cit - y!
boat's calm, gen - tle mo tion Put her fast a - sleep a - gain, But the boat's calm gen - tle
boat's calm gen - tle mo tion Put her fast a - sleep a - gain, But the boat's calm gen - tle
dim.
p
mo - tion Put her fast as - leep a - gain.
mo - tion Put her fast as - leep a - gain la la la la la la la.
smorz.
espress
p
Merry laughter. The gondola disappears. Exit Pantalone. The stage is empty for a moment. It begins to grow dark.
The mandolins of the party are heard in the distance. Cries of approaching gondoliers heard off.
(Allegra risata.)
pp poco a poco riten. - - - - - - - - - - - all' andante
espress
tranquillo
p
p

poco accel. - tornando al a tempo, sempre più tranquillo

espress

riten.

dim.

Sostenuto.

sf

pp riten.

dim.

pp

Adagio. (senza tempo)

1. GONDOLIERE. (from outside)

2. GONDOLIERE.

A - e - oh!

Pass on your way!

A - eh!

I am com - ing!

pp

col canto

Adagio. (a tempo)

(A gondola draws up at landing. Eleonora lands from it, and it goes off.)

sempre pp

rit.

smorz.

a tempo

pp dim.

Scene III.

Senza tempo ma con vivacità.

ELEONORA.

ppp

Here is the pla - ce! If I can but en - ter and still es cape de -

Ele.

tec - tion! I love my hus-band, yet — I must be cer - tain Where he goes, what he does.

Ele.

I'll know it once for all!

Mosso.

(Starts and drops keys)

Ah! Now my well-laid plan is -

ARLECCHINO.

ff

(Enter Arlecchino from house.) Who is there?

sf

ELEONORA.

(Runs away, leaving keys behind her.)

ru - ined.

p

ARLECCHINO.

A wo - man!

sfz

Arl.

and the worst of it is I could not see her face. What are

Arl.

these keys? Now I'll go for the can - dles;

dim.

f

Arl.

And if up - on the way I run a-gainst the dame, I'll have a look and see who loi-ters

f *p* *f* *p cresc.*

(exit)

Arl.

here!

Scene IV.

Allegro. COLOMBINA (Exit. Then enter COLOMBINA, disguised as a man, and BEATRICE from a side street.)

p sempre

Ah, then my mis-tress saw her?

BEATRICE.

p sempre

Ah! and they told us there were no wo men here!

Allegro.

fp pleggerissimo

Col. Si-lence! Who comes here? In the meantime you must hide you.

Bea. Come on, we must not lin-ger. Oh, who? You will

Col. My mas-cu-line ap-pear-ance will pro tect me from dan-ger.

Bea. risk it? Then I'll

BEATRICE.

go on... and... a-wait your com-ing in this street. (Exit)

(Exit)

Scene VI.

Andante sostenuto.

COLOMBINA.

My heart is full of cour-age, Yet

COLOMBINA.

I con - fess I'm trembling

(Enter Pantalone.)

PANTALONE.

con forza

A wo - man with these keys! But who

PANTALONE.

can the trai-tor be, The false com-pan-ion that al - lows his wom-an - kind to

(Sees Colombina)

Pan.

lead him by the nose? I should like to know who loi-ters here—

smorz.

Più mosso.

COLOMBINA. (Aside)

p

What ill for - tune? Tis Signor Pan - ta - lo - ne!

rit.

Sostenuto.

What means he?

PANTALONE. (To Colombina)

Here's to friendship!

fp

pp

dolce p

Col.

Here's to friendship? Ah! I remember; tis the password!

f

Here's to

Pan.

f

Here's to friendship!

Più mosso.

Col.

friendship!

Pan.

p (Surprised)

Judg - ing by that voice, a wo - man's here.

f

len.

ten.

p

Col.

Thank you, no.

(Aside)

p

To Colomoina.

Pan.

My good sir, can I as - sist you?

I

fp

col canto

a tempo

PANTALONE.

knew I was not wrong! It is a wo - man!

p *fp*

(To Colombina) Poco sostenuto.

Pan.

Tell me where-fore you don't en - ter.

pp

COLOMBINA.

I a -

COLOMBINA.

wait Si-gnor Ot - ta - vio.

Confused

Yes, I

PANTALONE.

You have brought your keys with you?

pp sempre

Col.

have them here, have them here.

Here they

Pan.

Let me see them.

dim.

Agitato.

Col.

are.

(Snatches them from her)

Pan.

I'll take them. Who gave them you? Who are you? Why are you

(Struggles to speak, then hastily)

Col.

Here's to friend-ship, to friendship, to friendship!

Pan.

here? Nay, with wom-

(Runs off)

Col.

Now my legs must save the day.

Pan.

en I care for no friendship... chaft.

PANTALONE.

ff

Curse up-on the luck! Two of our sacred keys in

sff

sfff

Pan.

wo - man's keep — ing! I've done with it all, I am dis

sf

Pan.

gust-ed! They may all go to the dev-il! I will have no more friendship with a crew of wretched

sf

ten.

Pan.

milk - sops That vi - o - late their pledg - es, That break their so - - lemn

sf

rit.

col canto

Allegro moderato.

(Exit angrily into house. Then enter LELIO, arm in arm with OTTAVIO.)

Pan.

word!

ff

tr

tr

Scene VI.

LELIO.

riten. *p subito* *f* *poco a poco tranquillo* *p* *pp*

LELIO.

What shall I tell them? I'd give an - y mo - ney If I

LELIO.

just knew where I left those blessed keys!

OTTAVIO.

For the mo - ment I can help you

OTTAVIO.

out, But you must be more care ful an - o - ther time.

LELIO.

Oh! you don't

dim.

Lel.

know all! I seem to hear a voice pro claim-ing bold-ly I will know! Ot-

p

col canto

Lel.

ta-vio— If my wife has filched the keys from me, I swear - - - - to.

p

f

f

LELIO.

heaven She shall have a les-son she will not for get!

a tempo (Allegro moderato)

OTTAVIO.

Ah, bah! Just

mf

p

OTTAVIO.

calm your self, Just calm your self. Here comes one of our

Scene VII.

(Enter Florindo.)

Here's to friendship!

LELIO.

Bra - vo Since I have

Here's to friendship!

OTTAVIO.

com - rades

Here's to friendship!

FLORINDO.

met you, I would beg you to con-vey my ex-cus - es to Si-gnor Pan-ta - lo - ne, If I'm

FLORINDO.

forced to be ab - sent this eve - - ning

LELIO.

You'll give us then a

LELIO.

OTTAVIO.

(To Florindo)

reas - on? Ah no, why should you force him to in-vent a pre-text? I un - der -

espr.

Ott.

stand it well, Ca - prie - - es of Ro - sau - - - ra.

p dolce

Piu allegro.

Ott.

I am not blam - ing you rath - er I praise. Such love I've nev - er seen in all my days!

p *stacc.*

FLORINDO.

You need not laugh at me: I am con - tent - ed. To name our wed - ding - day she has con - sent - ed

OTTAVIO. (Aside)

Poor lit - tle in - no - cent, led to the slaughter! I know a thing or two of my fair daught - er.

FLORINDO.

rinf. *rit.* *ten.* *f* *p*

And In the ec - sta - cy of my re - joic - ing No oth - er sen - ti - ments can I be voic - ing Ro

LELIO.

f *ten.*

Henceforth I'll guard me from fem - i - nine charm - ing, In re - so - lu - tion firm my spi - rit ar - ming.

OTTAVIO.

f *ten.*

ten. *p*

rit. *f*

a tempo

Fl. sau - - - ra loves me, Ro - sau - - - ra loves me!

Lel. *p* Soon er I'll sa - cri - fice ev - ery de - light

Ott. *p* Poor lit tle in - no - cent, led to the slaughter!

p stacc. sempre

dim.

Fl. loves me, loves me!

Lel. *dim.* Than yield o - be - di - ence One sin - gle night!

Ott. *dim.* I know a thing or two of my fair daugh - ter.

dim.

pp riten. *f a tempo*

Fl. Ah! Ro - sau - - - ra loves me!

Lel. *pp* *f* Yes, soon er I'll sa - cri - fice ev - ery de - light.

Ott. *pp* *f* Yes, such love I've nev - er seen in all my days!

pp smorz. *f* *ff* *ff*

OTTAVIO. (Feels in his pockets, surprised)

Pro - - vok - ing! Co - lom - bi - na in her haste has giv-

fp

FLORINDO. (goes to exit)

Fare-well!

LELIO.

We must knock at the door:

Ott.

en me The keys that lock my cel - lar!

No.

f *f* *p*

(To Florindo)

Ott.

You no doubt will help us, You've al - ways so ob - lig - ing.

FLORINDO. (Embarrassed)

I'm

col canto - - - - - - - - - - - -

p

Fl.

sor - ry... not got my keys...

OTTAVIO.

I

Well, I nev - er!

fp *f* *p*

FLORINDO.

knew I should not want them this eve - ning.... So I left them at

f *p*

Fl.

home.

OTTAVIO.

pp (Laugh)

Oh, I say! This is de - li - cious! Ha! ha! ha! ha! Not a

sf *sf* *f*

Fl.

pp

Not a key can we mus - ter, not a key, not a key, can we

LELIO. *pp*

Not a key can we mus - ter can we mus - ter, not a key, not a key

Ott.

key can we mus - ter, not a key can we mus - ter, not a key, not a key

pp

Fl. mus - ter, not a key, not a key can we mus-ter!

Lel. can we mus - ter, not a key, not a key can we mus-ter!

Ott. can we mus - ter, not a key, not a key can we mus-ter!

Fl. What's to do?

Lel. There's no help. What's to do? I'll

Ott. There's no help. What's to do? I'll knock.

(They knock.)

Fl. I'll knock.

Lel. knock.

Ott. I'll knock.

rit.

Scene VIII.

Sostenuto.

(The knock)

PANTALONE. (Pantalone appears in door, in a bad temper.)

What seek you here? Your keys, where have you

f *p*

PANTALONE.

left them?

LELIO.

Mine were at home for-got-ten.

OTTAVIO.

Mine too,

Tranquillo assai.

dim. *pp*

PANTALONE. (Shows keys)

Then of course these keys I hold Can-not belong to you.

OTTAVIO.

by some queer chance.

Più mosso.

f *p*

LELIO.

Good

LELIO.

Lord! Why, those are mine!

accel.

OTTAVIO.

Pe-cu-liar! Mine are the o-thers.

f *ff*

Di nuovo tranquillo assai.

PANTALONE (gives them the keys)

Then learn to guard them bet - ter, And keep in mind what you've pro-mised. I will not press you

LELIO. Più mosso

What's this? What's this? What means he?

PANTALONE.

(Exit into house)

fur - ther, Lest some la - die's names should come in.

LELIO. (Angrily)

(Exit into house)

Ah, if E - le - o - no - ra has done this, she shall be killed!

poco a poco più tranquillo

OTTAVIO (amused)*)

Not a key could we mus - ter! Ha! ha! ha! ha! ha!

f dim.

dim.

*) The notes with o an octave higher, falsetto on account of laughing.

Scene IX.

Andante sempre più tranquillo.

FLORINDO.

(Alone) What pe - cu - liar proceed - ings are tak - ing

Ott. ha!

Fl. place! *p* *cantabile* And yet... it almost seems to me the

p *pp*

Fl. glad - ness from my heart has van - ished. *rit.* *più* *p* How if... a mong those keys

dim.

Allegro. Andante. Poco più mosso.

Fl. Ah, Flo rin - do! how shame ful!

What, sus - pecting Ro - sau - ra of treach - e - ry?

f *f* *p* *pp*

Fl.

But some one comes this way... A servant goes be-fore that bears a lantern, And be-

Fl.

p graz.

hind him a wo-man! I won-der if be-neath that robe's con-cealed The fair

p

Fl.

con-sort of one of our mem bers? I'm real-ly cu-rious to know the re-

f *p*

Fl.

mp

sult. Strange would it be in truth If I two were at

fp

Fl.

taked by the same fail-ing!

(Conceals himself. Then enter ROSAURA, masked, following a servant, and almost immediately Arlecchino.)

Scene X.

Più mosso.

ROSAURA (To servant)

Why halt you? Go for-ward, sim-ple-ton! March!

fp

Ros.

In stead of giv-ing me cour-age, He is trem-bling with fear.

ARLECCHINO. (Watching, aside)

An-o-ther bit of wom-an kind!

smorz.

ROSAURA (To servant)

Quick throw the door o-pen!

ROSAURA. (Drops her mask)

Ah! 'tis Flo-

FLORINDO. (Leaps out)

f

You ras-cal! Give me those keys, sir! (Snatches keys from servant!)

ARLECCH. *f*

I'm a-mazed at her bold-ness.

ffz

ROSAURA.

rin-do! (Servant drops lantern and runs away) Flo-rin-do!

ARLECCH. (aside)

It is her lov-er! Psss! he's off!

sf *ff* *f* *senza tempo*

FLOR. Andante sostenuto.

Yes, 'tis I O false Ro-sau-ra! This is all your faith-ful-

f *sf* *p* *p*

Fl.

ness? Thus it is, O wick-ed maid-en, You re-

p *sf* *dim.*

FLORINDO.

Fl.

pay my wor-ship true?

rit. *f*

ARLECCHINO. (Aside)

'Tis but just-ice, serves her

f *p* *dim.*

Più mosso.

ROSAURA.

I but pro - mised you I'd keep them Safe-ly by me till you

ARLECCHINO.

right.

ROSAURA.

claimed them....

FLORINDO.

You ven - - ture to say such things, And have no shame Because you have de-

cresc.

FLORINDO.

ceived me? Now your own eyes shall see me Go

Fl.

bold - - ly in to that house, Which I swore, out of kind - ness to you Ev - - er to

riten. *a tempo*

ROSAURA. (Tries desperately to hold him)

f

No 'twas a fault of love a fault of jea - lous-y! For-give me, forgive me, Flo

FLORINDO.

shun.

f

ROSAURA

dim.

rin - do! have pit - y, have pit - y!

FLORINDO. (Severely)

f

O take as pun - ish - ment what now you

ARLECCHINO (Burlesquing him)

O take as fool - ish -

p

f

FLORINDO.

(Exit into house, shutting door after him.)

suf - fer For your de - ceiv - ing! Fare you well!

ARLECCHINO.

ness whatnow he ut - ters, Not a word be-liev - ing! Mark me well!

ff

Scene XI.

Allegro assai.

ROSAURA.

f

Florin-do! 'Tis to much! Ah, my strength seems to fail... Mer-cy... ah,

ROSAURA.

help me! help me! *p* (Totters) I shall die!

ARLECCHINO.

Quick-ly, quickly. o-ther-wise she may fall in the ca-

sf *smorz.* *col canto*

pp lentamente (With a cry of horror) Allegro. *ff* (Faints.)

Ros. Who holds me up? Ah!

(Supports her.)

Arl. nal... 'Tis I.

ff *fp stacc.*

ARLECCHINO.

Come, come, maid-en! Cour-age!

cresc. *sf*

Arl.

The girl is real-ly faint ing! What shall I do with

fp *f*

Arl.

her? What's the med-cine to give her? In

fp

Arl.

all my long ex-pe - rience I've nev - er had a case as hard as

fp

cresc. *f*

Arl.

this for my con-fu - - sion! As - sist-ance! As-sist-ance! As-sist-ance!

cresc. *f* *sf*

ELEONORA. (Enter Eleonora running, followed by Beatrice.)

What's wrong? What's happened here?

BEATRICE.

Ah Ro - - sau - ra! She is dy - ing? My

sf *rinf.*

BEATRICE. (Sinks into Arlecchino's arms.) COLOMBINA (running)

strenght is fail - ing... ah me! ARLECCHINO. (Running) Oh!

That's two... much of a good thing! Kind neighbours! Kind neighbours!

p *fp* *sf* *sf*

Col. hor.. rors! What a mis - for - tune! When my la - dies take to faint - ing I

Arl. Co-lom - bi - na here, in breeches?

sfp *p*

Col. (Seems about to faint.) too...

Arl. *ff* (resisting) O no! Not you! For three I have not got arms e - nough.

BEATRICE. (Reviving)

Ah, heavens! Where am I? And who are you?

ELEONORA.

I'm here, your trust-ed friend E - le - o - no - - ra.

ROSAURA. (Rosaura begins to revive, with a deep sigh)

Ah,

COLOMBINA (Aside)

A pro-per ques tion!

BEATRICE. (To Rosaura)

Ah and my daughter" Then you real-ly were fainting?

ARLECCHINO.

It was time!

ROSAURA.

mo - ther! if you could fan - cy what cruel - ty Flo-rin-do showed to me!

ELEONORA.

Ah, but my hus-band! And mine!

ELEONORA. BEATRICE.

(All three begin to cry loudly.)

riten.

smorz.

pp

Andante sostenuto. *(Due volte meno mosso.)*

ELEONORA.

p cresc. *f*

Ah _____ that dis - tract - ing por - tal! 'Tis

BEATRICE.

p cresc. *f*

Ah _____ that dis - tract - ing por - tal! 'Tis

Andante sostenuto.

ff *sf*

ELEONORA.

rit.

shut for ev - er - more!

Andantino grazioso.

BEATRICE.

shut for ev - er - more!

Andantino grazioso.

ROSAURA. (Tearfully)

All our keys are tak - en from us, Who shall

rit. *fff* *p*

ROSAURA.

tell us whot to do?

COLOMBINA.

(Approaches Arlecchino)

Let us chose the short - est meth - od Ar - lec -

Col.

chi - no to our aid!

ARLECCHINO.

(Pushes her away, imitating Florindo)

No, take as pun - ish - ment what you suffer for your

Col.

What words are these you're say - ing?

Arl.

de - ceiving! Fare you well!

Go a -

rit.

ten.

Arl.

way! get back, I tell you!

COLOMBINA (Seductively)

a tempo

My lov - - er

COLOMBINA.

(Throw him a kiss)

dear. My Ar - lec - chin!

If you

ARLECCHINO.

(Springs to her side)

I'm here!

dim.

COLOMBINA. (Caresses him.)

long for Co - lom - bi - na, Dearest fel - low, help us still. O - ther-wise this hand you're

(Languishing)

ARL. *f*

Col. anx - ious To pos - sess, you nev - er will! What a per-fume clings a bout it, Sweet-er

fp

Arl. than the flowers in May! Love-ly arms and love-ly bo-som, They must be my own some

p

Poco a poco più mosso.

COLOMBINA. Then all is set - tled? You'll let us in? And why

Arl. day! *f* Oh no! I'm not so fool - ish.

pp *f*

COLOMBINA. ARLECCHINO. BEATRICE. *dolce*

'not? Well I know bet - ter. I should get such a beat - ing. You shall

p

ROSAURA.
And I'll give you these my

BEATRICE.
have ten golden se-quins.

ELEONORA.
I will give an-o-ther ten.

ARLECCHINO.
No you won't!

pp

pp

ROSAURA.
ear-rings.

COLOMBINA.
You shall have a love-ly dinner... And be-sides, I'll kiss you so... I'll kiss you

ARLECCHINO.
No you don't!

No you won't!

cresc.

COLOMBINA.
so... such love-ly kiss-es, ah!

ELEONORA.
Were I you I'd soon a-gree.

ARLECCHINO.
No you don't.

No you don't!

f

Più moto e animando.

ROSAURA, COLOMBINA, ELEONORA, BEATRICE. a 4.

Oh you brute, oh you cow-ard, you de-cei-ver, oh you ras-cal, oh you vi-per, oh you

sf *p* *cresc.*

a 4 *cresc.*

Ros. Col. Ele. Bea.

mon-ster, you ruf-fian, you don-key, you hor-rer, you black-guard, you scare-crow, you

cresc. *sf* *sf*

ff ROSAURA, COLOMBINA. a 2.

(They seize him)

vil-lain! No, we've got you where we want you.

ff ELEONORA, BEATRICE. a 2.

vil-lain! No, we've got you where we want you.

ARLECCHINO.

I must fly from these hy-e-nas! (Tries to escape) Res-cue, res-cue, res-cue,

f

ROSAURA, COLOMBINA. a 2.

f

This time we'll not let you go! Down! down! down!

ELEONORA.

f

This time we'll not let you go! Down! down! down!

BEATRICE.

f

This time we'll not let you go! Down! down! down!

ARLECCHINO.

f

res-cue! Ow! ow! ow! ow!

f

ROSAURA.

(They force him to his knees)

p cresc.

Down! Down on your knees! down on your knees! down on your knees! We'll stick our need-les

COLOMBINA.

p cresc.

Down! Down on your knees! down on your knees! down on your knees! We'll stick our need-les

ELEONORA.

p cresc.

Down! Down on your knees! down on your knees! down on your knees! We'll stick our need-les

BEATRICE.

p cresc.

Down! Down on your knees! down on your knees! down on your knees! We'll stick our need-les.

ARLECCHINO ow! ow! ow! ow! ow!

sf *p*

ROSAURA e COLOMBINA. } a 4
ELEONORA e BEATRICE. }

più accel.

in you, And then we'll scratch your eyes out, We'll break your bones a sun der, We'll pull out all your hair! Take care!

cresc. *sf*

R.C. E.B.

sempre *accel.*

Take care!

sf

R.C. E.B.

riten *ff* a 4.

The keys now!

molto accel.

più cresc.

sf

ARLECCHINO.

più rit. — *a tempo*

(Gives up keys)

Well then, take them! Well then, take them! Well then, take them! But I'll

sf *fp*

Allegro assai.

ROSAURA.

Yes,

COLOMBINA.

Yes,

ELEONORA.

Yes,

BEATRICE.

Yes,

ARLECCHINO.

ask you to re-mem-ber That I've twen-ty se-quins due me, And some ear-rings, And a hand! .....

fp cresc.

(To each other,

Ros. yes, it's like-ly! Hast-en! Now we shall catch them fair!

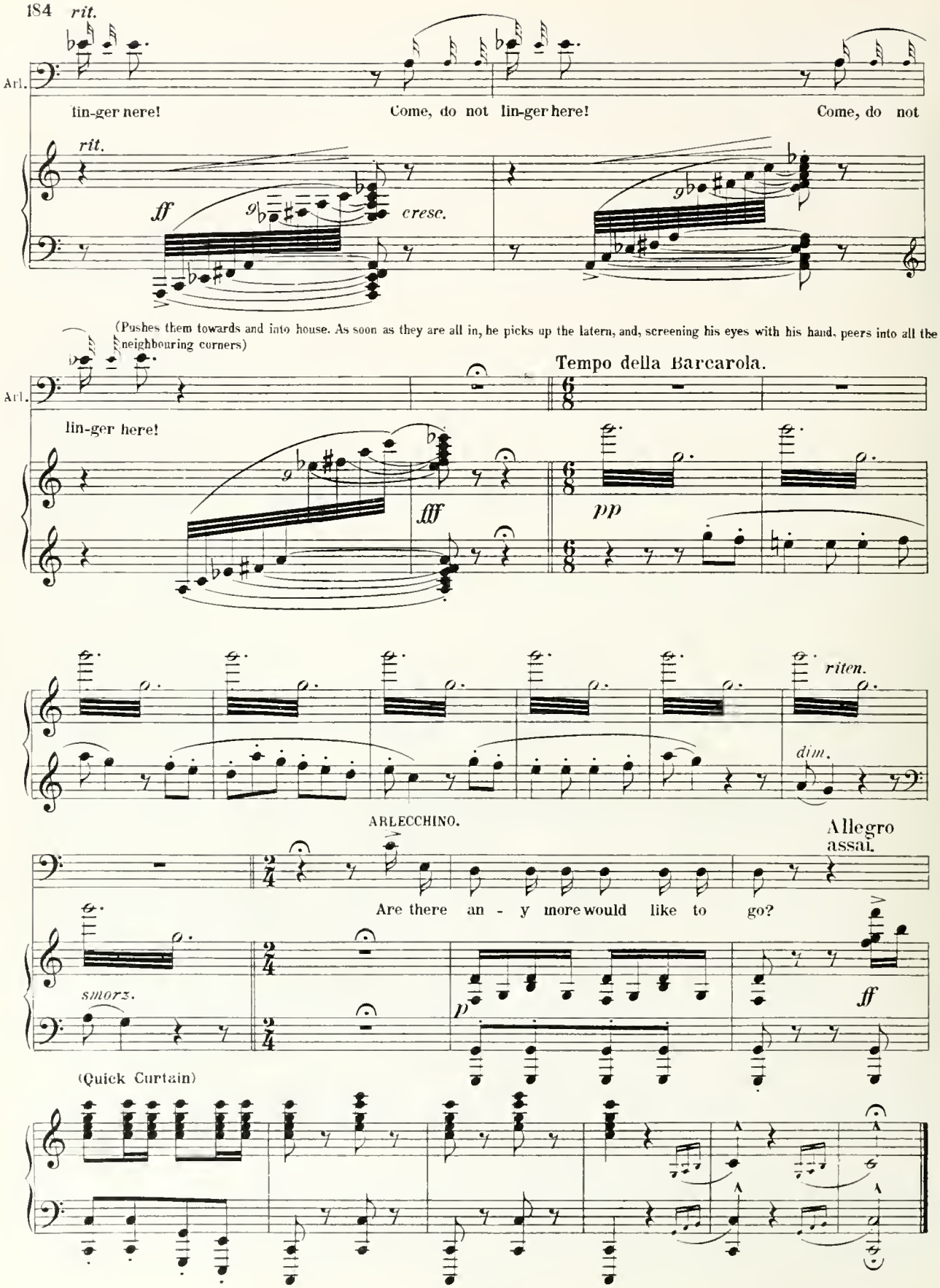
Col. yes, it's like-ly! Hast-en! Now we shall catch them fair!

Ele. yes, it's like-ly! Hast-en! Now we shall catch them fair!

Bea. yes, it's like-ly! Hast-en! Now we shall catch them fair!

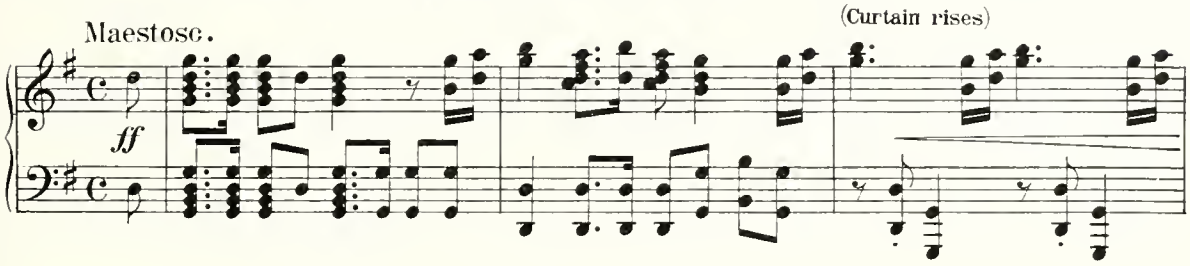
Arl. Come, do not

sf

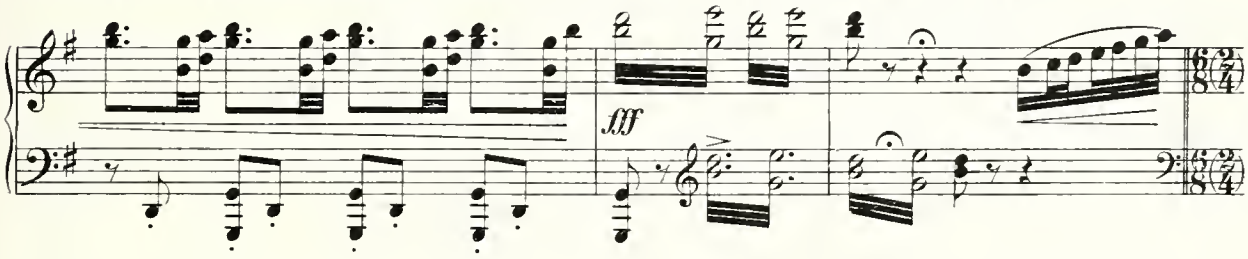

rit.
Arl.
lin-ger here!
Come, do not lin-ger here!
Come, do not
rit.
ff
cresc.
(Pushes them towards and into house. As soon as they are all in, he picks up the latern, and, screening his eyes with his hand, peers into all the neighbouring corners)
Tempo della Barcarola.
Arl.
lin-ger here!
fff
pp
riten.
dim.
ARLECCHINO.
Allegro assai.
Are there an - y more would like to go?
smorz.
p
ff
(Quick Curtain)

Scene XIII.

A room within the club-house, serving as an ante-room to the large diningroom, which is seen up-stage, raised a few steps. At rise of curtain it is shut off by an opaque glass door up C. Piano down L.

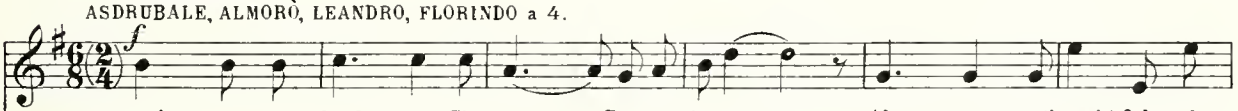


(All the members surrounding PANTALONE, and crying „Here's to friendship!" in his honour. He makes protesting gestures.)

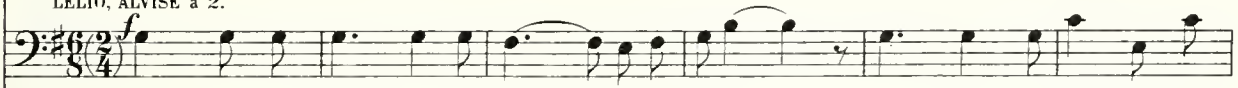


Andante mosso.

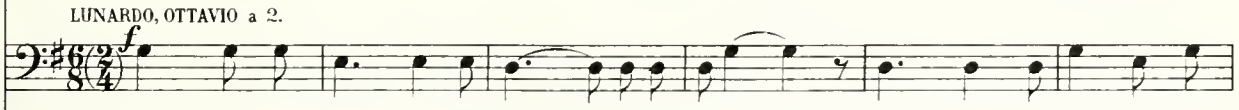
ASDRUBALE, ALMORÒ, LEANDRO, FLORINDO a 4.



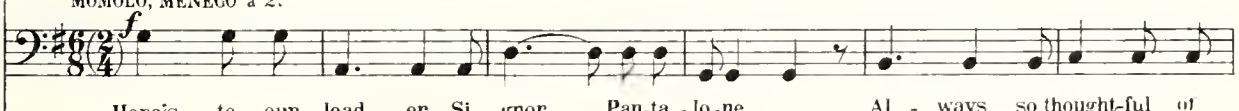
LELIO, ALVISE a 2.



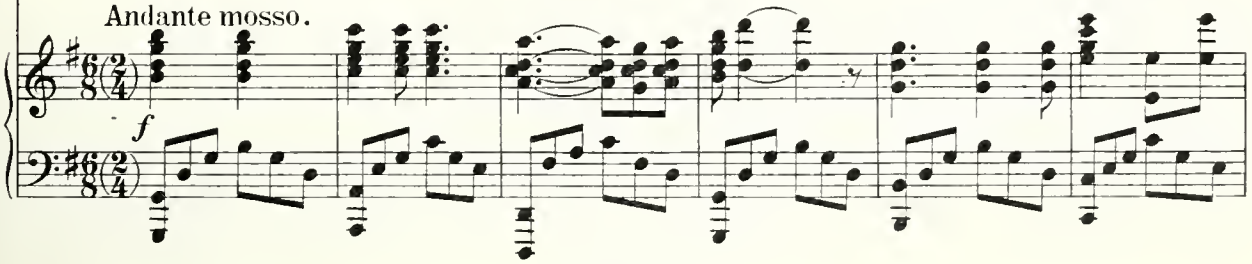
LUNARDO, OTTAVIO a 2.



MOMOLO, MENEGO a 2.



Andante mosso.



As.Al. Le.Fl.

his good friends! All his con - tri - vance is but for the

Lel. Alv.

his good friends! All his con - tri - vance is but for the

Lun. Ott.

his good friends! All his con - tri - vance is but for the

Mo. Me.

his good friends! All his con - tri - vance is but for the

As.Al. Le.Fl.

pur-pose Of giv - ing joy to each one that at - tends!

Lel. Alv.

pur-pose Of giv - ing joy to each one that at - tends!

Lun. Ott.

pur-pose Of giv - ing joy to each one that at - tends!

Mo. Me.

pur-pose Of giv - ing joy to each one that at - tends!

PANTALONE (gaily) *(allegramente)*

Then

Con spirito.

Pan.

on this ve-ry ground, Be it per - mit - ted To add a word or two to what I

stacc.

Pan.

a tempo *rit.* *p*

was say - ing. Give a wo - man nev-er a - gain the keys, Nei-ther house-keys, nor yet

rit. *pp*

Pan.

f *p* *dim.* Sostenuto.

heart keys! When a man yields to this weakness, Poor fel - low, there is no hope for him!

f *p* *più p* *pp*

Con brio.

FLORINDO, LEANDRO, ASDRUBALE.

We'll go, then!

ALMORÒ, ALVISE.

We'll go, then!

(All laugh. Enter ARLECCHINO up C. through ARLECCHINO, glass door)

f

PANTALONE.

(all laugh) The sup - per is read-y. We'll go, then!

LELIO, OTTAVIO.

We'll go, then!

LUNARDO, MENEGO, MOMOLO.

We'll go, then!

Con brio.

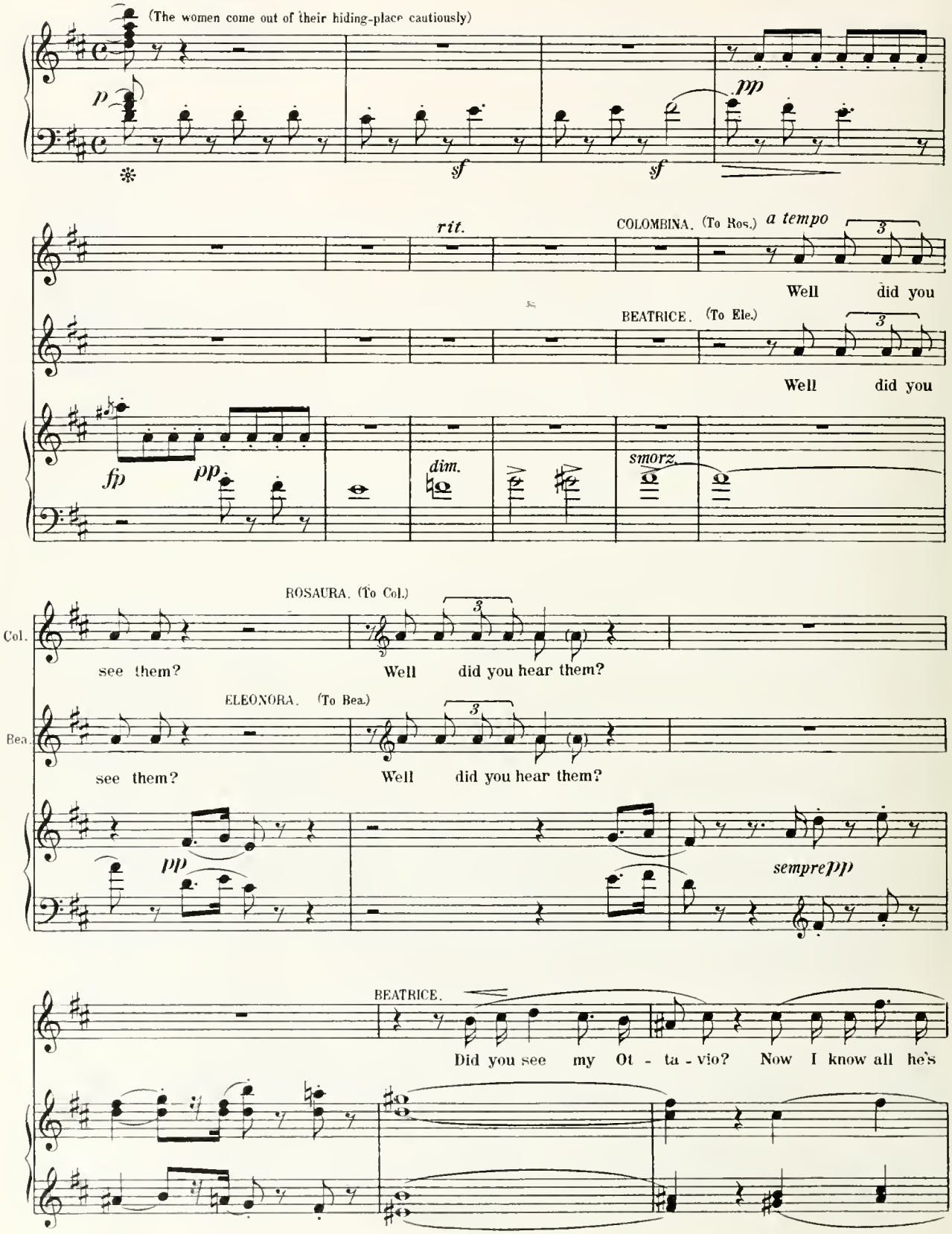
ff *ff* *ff* *fp*

(All exit, up C. into dining-room, except Arlecchino. COLOMBINA, ELEONORA, ROSAURA, and BEATRICE repeatedly put our their heads impatiently through another door, which, Arlecchino, alarmed, keeps shutting on them. Then he exits cautiously through glass door.)

pp *pp*

Scene XIV.

Andante sostenuto.



BEATRICE.

do - ing! With his friends he con - vers - es, And then en-joys their cook-ing!

ELEONORA.

And where are now the

ELEONORA.

ma - gic arts Of my be - lov - ed Le - lio? He on - ly seeks de -

p

ROSAURA.

Ah, cru - el was Flo -

ELEONORA.

ver - sion In right good com - pa - ny: Most in - no - cent di - ver - sion.

ROSAURA.

rin - do, Un - kind to my poor

ELEONORA. (To Bea.)

Well, did you hear them?

BEATRICE. (To Eleonora)

Well, did you see them?

ROSAURA.

heart But still, I can-not hide the truth, I was un-

COLOMBINA. (To El. and Bea.)

And the treas-ure so fine Was but a well-spread ta-ble!

ROSAURA. *pp*

just to him!

COLOMBINA. *pp*

Fare-well, my dreams of wealth! And yet, that it was all a dream I knew with-in

ROSAURA. *sempre pp* Più mosso, festoso.

COLOMBINA. And yet that he was in-no-cent I knew within my heart.

my heart. *pp* I knew within my heart.

ELEONORA. *pp*

I knew within my heart.

BEATRICE. *pp*

I knew within my heart.

sempre pp *P festoso*

(Merry laughter is heard through glass door)

Più mosso ancora.

COLOMBINA. *p*

Just - list en, just list - en how they're laugh - ing!

BEATRICE.

They're

pp stacc.

p ROSAURA.

Re - joic - ing..

p

Ah, could I but de-ter-mine If Flo -

f COLOMBINA.

And eat - ing

p ELEONORA.

They're jok - ing..

p BEATRICE.

laugh - ing..

tr

ROSAURA.

rin - do's eat - ing, Or sit - ting sad - ly there!

BEATRICE.

sempre più animato

Such a no - tion! You

tr

dim.

p

Bea. would be ca - pa - ble of spy - ing on them! We will go

ELEONORA. O yes, there you are right. No, we're not will - ing

BEATRICE. home Come with me.

pp

ELEONORA. To have them ev - er say That we were cu - ri - ous.

sf

ROSAURA. *riten.* *a tempo* If

p

COLOMBINA. What! we in - qui - si - tive?

BEATRICE. What! we in - qui - si - tive?

(To Ros.)

What! we in - qui - si - tive? Ro - sau - ra, come with me.

p *p* *pp*

Poco sostenendo.

ROSAURA.

now his love is dead, I shall be dy - ing. I shall be

p

ROSAURA.

dy - - ing of pure un - hap - pi - ness!

a tempo (Allegro.)

COLOMBINA.

What mag -

(To C.-who is peeping through keyhole)

BEATRICE.

Come, Co-lom-bi - na!

Col.

ni - fi-cent tab - les!

Twelve.

ELEONORA.

All eat-ing?

(stops)

BEATRICE.

3

How many are they?

f

p

pp

ROSAURA.

And my Flo - rin - do?

COLOMBINA.

You should just see them! He? Ah, it

dim.

sf

COLOMBINA.

seems that he does no - thing but sit and sigh.

BEATRICE.

And what does my

p

COLOMBINA. *f*

Ah, could you see it, could you

ELEONORA.

And mine?

BEATRICE.

hus band?

fp *fp* *fp* *fp*

ROSAURA.

Oh, what? Oh, what? Oh, what?

COLOMBINA.

see it! An e - noz - mous meat

ELEONORA.

Oh, what? Oh, what? Oh, what?

BEATRICE.

Oh, what? Oh, what? Oh, what?

sf *sf* *fp*

COLOMBINA.

pas - ty!

BEATRICE.

Oh, hah! A pas - ty! Ot - ta - vio I would see, no-thing

p

ROSAURA.

Ah, dear - est mo - ther, let me take one

ELEONORA.

And I my Le-lio.

BEATRICE.

else.

8

fp

ROSAURA.

look!

BEATRICE.

Well then, quickly, if you must.

p *dim.*

ROSAURA.

My dear - est dear Flo - rin - do! Ah, fan - cy! He's drink-ing!

COLOMBINA.

And Si - gnor Le - lio

tr *pp* *sf* *sf*

COLOMBINA.

car - ing. 'Tis naught but a chicken!

ELEONORA.

Ah, now let me have a peep! What he's carving I must see!

BEATRICE.

And

p *sf* *sf* *sf* *sf* *p* *sf* *p*

BEATRICE.

my Ot - ta - vio's eat - ing just as a saint would

p *p*

ROSAURA.

Ah, dearest mo - ther, give me a

COLOMBINA.

And like a wolf Le - an - dro.

BEATRICE.

eat! E - nough!

ROSAURA.

mo-ment!

(The women leave the door.)

COLOMBINA.

But why?

ELEONORA.

But why?

BEATRICE.

We must stop it! *p* Here's Ar-lecchi-no!

col canto

p *a tempo* *dim.*

Scene XV.

ROSAURA.
Ssh! Si-lence!

COLOMBINA.
Ssh! Si-lence!

ELEONORA.
Ssh! Si-lence!

BEATRICE.
Ssh! Si-lence!

ARLECCHINO. (by side door with a dish of tarts)
Hal-lo! What are you doing? If they

COLOMBINA.
Take good care you do not tell!

ARLECCHINO. (Aside)
see you, I'll be murdered! If I know it, not a word. I must

Col. What is that? Can't I have a look at

Arl. put these tarts in safe - ty. Only some tartlets.

COLOMBINA.

(Takes a tart and eats)

riten. *a tempo*

them? Oh, what de-light! Splendid, splendid!

ARLECCHINO.

If you're anxious.

S *pp* *tr* *tr* *stacc.*

COLOMBINA.

Splendid! How de-li-cious, how de-li-cious!

ELEONORA. (Takes one)

May I

BEATRICE. (Takes one)

Let me try one.

ARLECCHINO.

At your pleasure.

S *tr* *dim.* *fp*

ROSAURA

I don't

ELEONORA.

taste one?

COLOMBINA.

(To Rosaura, offering her the last tart)

You must try one too, fair mistress.

ARLECCHINO.

Help yourself, they're at your ser-vice.

fp *p*

ROSAURA.

(Takes it nevertheless and eats it)

want it, I don't want it, Co-lom-bi-na.

ARLECCHINO (Aside)

Ar-lec-

Arl.

chin... shall feed on saw-dust!

accel.

(Aloud) Più mosso assai *(Quasi due*

But now I beg you,

volte più allegro.)

ELEONORA.

You are

ARLECCHINO.

beau-ti-ful la dies, Do me the kind-ness, Take your de-part-ure!

ELEONORA.

right. 'Tis real-ly won-der-ful We've not been dis-cov-ered.

BEATRICE.

Come

ROSAURA.
We're com - ing.

ELEONORA.
We're com - ing.

BEATRICE.
then, be-fore they find us, We'll leave their quar - ters.

BEATRICE. *rit.*
You will fol - low, Co - lom - bi - na.

dim.

COL. Sostenuto grazioso. (*due volte meno mosso.*)
Let me peep one lit - tle mo - ment, Just a ti - ny lit - tle

COLOMBINA.
p
mo - - ment!

rit. Allegro.
It's the best one!

BEATRICE.
I'm a-ston-ished!

ARLECCHINO.
What, an - o - ther?

p

Allegro.
f *p*

ROSAURA.

What? What? The des-sert?

COLOMBINA.

'Tis the dessert!

ELEONORA.

What? What? The des-sert? The des-sert?

BEATRICE.

What? What? The des-sert? The des-sert?

sfp *sfp* *sfp* *sfp* *fp* *fp* *fp*

COLOMBINA.

Oh, it is a won - drous vis - sion, all of flow - ers

ARLECCHINO. *p*

Be - gone, I pray you!

8

COLOMBINA.

like a gard - en!

ELEONORA.

I must see it for my - self!

8

ROSAURA.

animando insensibilmente

And I

COLOMBINA.

Let me a - lone! Let

ELEONORA.

Leave room for o - thers!

BEATRICE.

And I E-nough for you. E -

ARLECCHINO.

cresc.

Be - gone, I prav you! Be -

cresc.

Ros. E - nough for you!

Col. me a - lone! let me a - lone!

Ele. E - nough for you!

Bea. nough now, e - nough now! Sup - pose they hear us!

Arl. gone! Who's com - ing? Be gone.. They're deaf

p cresc.

ROSAURA.

You have had three peeps al-

COLOMBINA.

ELEONORA. Oh no, a coup - le.

You have had three peeps al-read - y!

ARLECCHINO. *al*

and dumb! They're deaf and dumb! They are be - witched, they are en-chant - ed! How they're

Ros. read - y. Real - ly 'tis

Col. Oh no, a coup - le. I am not talk - ing.

Ele. Can't you keep si - lence?

Arl. push - ing How they're crowding and con - tend - ing! *ff* If I stay here I'll go

ROSAURA.

my turn. 'Tis mine! 'Tis mine!

COLOMBINA.

'Tis mine! 'Tis mine! 'Tis

ELEONORA.

No, it is mine, it is mine, it is mine! 'Tis

BEATRICE.

No, it is mine, it is mine, it is

ARLECCHINO.

cra - zy it will pay me now to van - ish! I'll go cra - zy

sempre cresc.

Ros. 'Tis mine! 'Tis mine! 'Tis mine! 'Tis

Col. mine! 'Tis mine! 'Tis mine! 'Tis mine!

Ele. mine! 'Tis mine! 'Tis mine! 'Tis mine!

Bea. mine! 'Tis mine! 'Tis mine! 'Tis mine! 'Tis

Arl. *dim.* (Exit.)

if I stay here, Bet - ter van-ish!

ancora più cresc.

ROSAURA.

mine, yes mine, yes mine! No,

COLOMBINA.

No, mine! No, mine!

ELEONORA.

No, mine! No, mine!

BEATRICE.

mine, yes mine, yes mine! No,

(The women, all trying to look through keyhole at once. (push against the glass door and it opens, disclosing the dining room.)

riten.

Ros. mine! No, mine! No, mine! No, mine! No, mine! No, mine! We're lost!

Col. No, mine! No, mine! No, mine! 'Tis.. We're lost!

Ele. No, mine! No, mine! No, mine! 'Tis.. We're lost!

Bea. mine! No, mine! No, mine! No, mine! No, mine! No, mine! We're lost!

riten.

Scene XVI.

(All the men are seen to rise from the table with cries of astonishment.)

PANTALONE. *ff*

Mer - cy ful powers a - bove! What means this ca - ta - stro - phe?

LELIO.

I swear by

col canto *sf*

Allegro. (grasps and brandishes his stick.)

LELIO.

Bac-chus!..

OTTAVIO. (To Lelio)

Hear me, Le - lio, be qui - et! You will dis-grace your - self. Con-trol your an-ger!

fp

Meno.

PANTALONE.

Frogs I have heard of, Larks I have heard of, Yes,

fp *f* *p* *f* *p*

Pan.

ev - en showers of gold piec - es Fall-ing from heaven to earth, so goes the sto - ry: But a

f

PANTALONE. *riten.* *a tempo* *ten.*

show - er of wo - men. That is a thing which I had not ex -

f *sff* *col canto*

ELEONORA. Più mosso. *(Allegro.)*

Pan.

pect-ed! My hus - band dear, Chas-tise me now, I own your love I

ff *mf* *dim.* *mf* *dim.*

ELEONORA.

doubt - - ed: I have de-served cor - rec - tion! My Le - - lio

BEATRICE.

Ot - ta - - vio dear - est, I can-not tell how

ELEONORA. *riten.* - - - - - *rit.* - - - - - *a tempo*

dear, chas - tise me now, chas - - tise me now!

BEATRICE.

hap - py I am to find you guilt-less And I beg your for - give ness!

PANTALONE. *f*

What say

ROSAURA.

Mer - cy,

COLOMBINA.

Mer - cy,

ELEONORA.

Mer - cy,

BEATRICE.

Mer - cy,

in tempo

PANTALONE.

you to that, Si - gnor Ot - ta - vio?

OTTAVIO (About to sneeze)

Well... I am think ing... at - choo!

f

Ros. Mer - cy Si-gnor Pan-ta-lo - ne, Mer - cy! Mer - cy Si-gnor Pan-ta - lo - - ne!

Col. Mer - cy Si-gnor Pan-ta-lo - ne, Mer - cy! Mer - cy Si-gnor Pan-ta - lo - - ne!

Ele. Mer - cy Si-gnor Pan-ta-lo - ne, Mer - cy, mer - cy! Mer - cy Si-gnor Pan-ta - lo - - ne!

Bea. Mer - cy Si-gnor Pan-ta-lo - ne. Mer - cy! Mer - cy Si-gnor Pan-ta - lo - - ne!

PANTALONE.

I

Con vivacità.

Pan.

grant it you! But now, since these fair la-dies. I may take it, The goal of their

Pan.

de-sire have reached in safe-ty, well.. tell me.. Our as-sem-bly is in-tend-ed for

Pan.

men a-lone.. Is that suf-if-cient clear-ness?

rit.

ELEONORA. II. Tempo come nel I. Atto.

Oh, quite suf-if-cient!

FLORINDO. (Undecidedly)

Well..

LELIO. (Embarrassed)

Well..

PANTALONE. (Aside)

I un-der-

PANTALONE.

rit. *a tempo*

stand: Let man do what he will, He re mains ev - er the help-less

dim. *p* *f*

Allegro.

Pan.

vic - tim. the prey of wo - men and their be — guil - ing! And the same

rf

Pan.

— curs - ed un-luck - y ap-ple Will still in - duce him to sell his soul!

f

(Enter Arlecchino cautiously)

COLOMBINA. *Con brio.*

Tempo di marcia.

(Lunardo sits at piano and begins to play)

Just a few merry steps, The future bride.. to honor.

PANTALONE.

What will take place now?

Spinett.

f

PANTALONE.

So be it! Tread a meas-ure, But a live-ly one, Yes, a live-ly one, My good Lu-

(Chucks Colombina under the chin good-naturedly.)

Pan.

nar-do, For this ro - guish maid - en has been clev-er e-nough to persaude even me!

ARLECCHINO. (Approaches cautiously, to Colombina)

Co-lom-bi - na! Will you let the old man so ca-ress you?

Arl

For your hand belongs to me, re-member! Does this same hand be -

COLOMBINA. (laughs)

grazioso

COLOMBINA.

long to you, or do you be - long to it?

ARLECCHINO.

Col. — It be - longs to me by all ti - tles, and at once, For of wait - ing I am

COLOMBINA. *p dolce* *dim.* *rit.* *smorz.*

It shall come to you, my dar -

Arl. lired!

(Gives him a resounding box on the ear, and turns away from him. He follows her)

a tempo

ling!

PANTALONE. *f*

A - las! his

allarg. (Points to table)

Pan. life is not all ro - ses! Go un

A tempo (di marcia.)

Pan.

there, Seek for com-fort! Seek for com-fort! (To Asdrubale) In the

(Leandro accompanies Lunardo with his violin. They begin to play a minuet. The married couples dance together, also Florindo and Rosaura)

Pan.

mean-time we'll take pleas-ure in the dance!

col canto

ad lib.

ARLECCHINO (at table, cut himself a big slice of cake.)

rit.

How she slapped me!

Tempo di Menuetto tranquillo.

ROSAURA (dancing to Florindo.)

mezza voce

I feel your fin-gers trem - ble With - in my own re - pos - ing!

dolciss.

Ros. And how my cheeks are glow - ing As thus we dance to - geth - - -

Ros. *p* er! For my heart you have cap - tured And my life is trans - for - med! All

più cresc. *con espansione* *f* *p*

Ros. is peace and joy with - in my heart, Flo - rin - do! What in mysweetest dreams the

p

ROSAURA.

an - gels sang Has cometrue in you, my lov - - er!

FLORINDO (in low voice to her.) *dolce* *mezza voce*

O could I, all else now for-

dolce

con Ped:

ROSAURA.

Live ev - er in these lov - ing arms!

Fl.

get - - ting Live for ev - er in these lov - ing arms!

Ros.

(The dance music grows faster and livelier The spirits of the whole company rise)

Fl.

dim.

smorz.

pp

più cresc. e accelerando sempre

ARLECCHINO (The amusement is increased when Pantalone gives Arlecchino a good-natured blow on the head, which sends his face down into a large dish of whipped cream)

ff

più cresc. e accelerando

Presto accel. *fino alla fine.*

ARLECCHINO *ff* (Suspecting a new trick of Colombina's)

O limb of Sa - tan! What love - ly cream!

ff *sempre cresc.* *p stacc.*

Arl. How well it tastes! (All laugh. The dance has now ceased, and a scene of general movement and gaiety succeeds)

f

(Loudly and joyously)

ROSAURA. *ff* Here's to friendship! Here's to friendship! Here's to friendship!

ELEONORA. *ff* Here's to friendship! Here's to friendship! Here's to friendship!

BEATRICE. *ff* Here's to friendship! Here's to friendship! Here's to friendship!

FLOR. ASDRUB. ALVISE, ALMORÒ, LEAND. a 5. *ff* Here's to friendship! Here's to friendship! Here's to friendship!

Here's to friendship! Here's to friendship! Here's to friendship!

PANTALONE, LELIO, LUNARDO, MENEGO a 4. *ff* Here's to friendship! Here's to friendship! Here's to friendship!

OTTAVIO, ARLECCHINO, MOMOLO a 3. *ff* Here's to friendship! Here's to friendship! Here's to friendship!

cresc. *più accel.*

(Quick Curtain)

8 *fff*

Venezia Officine 1902.